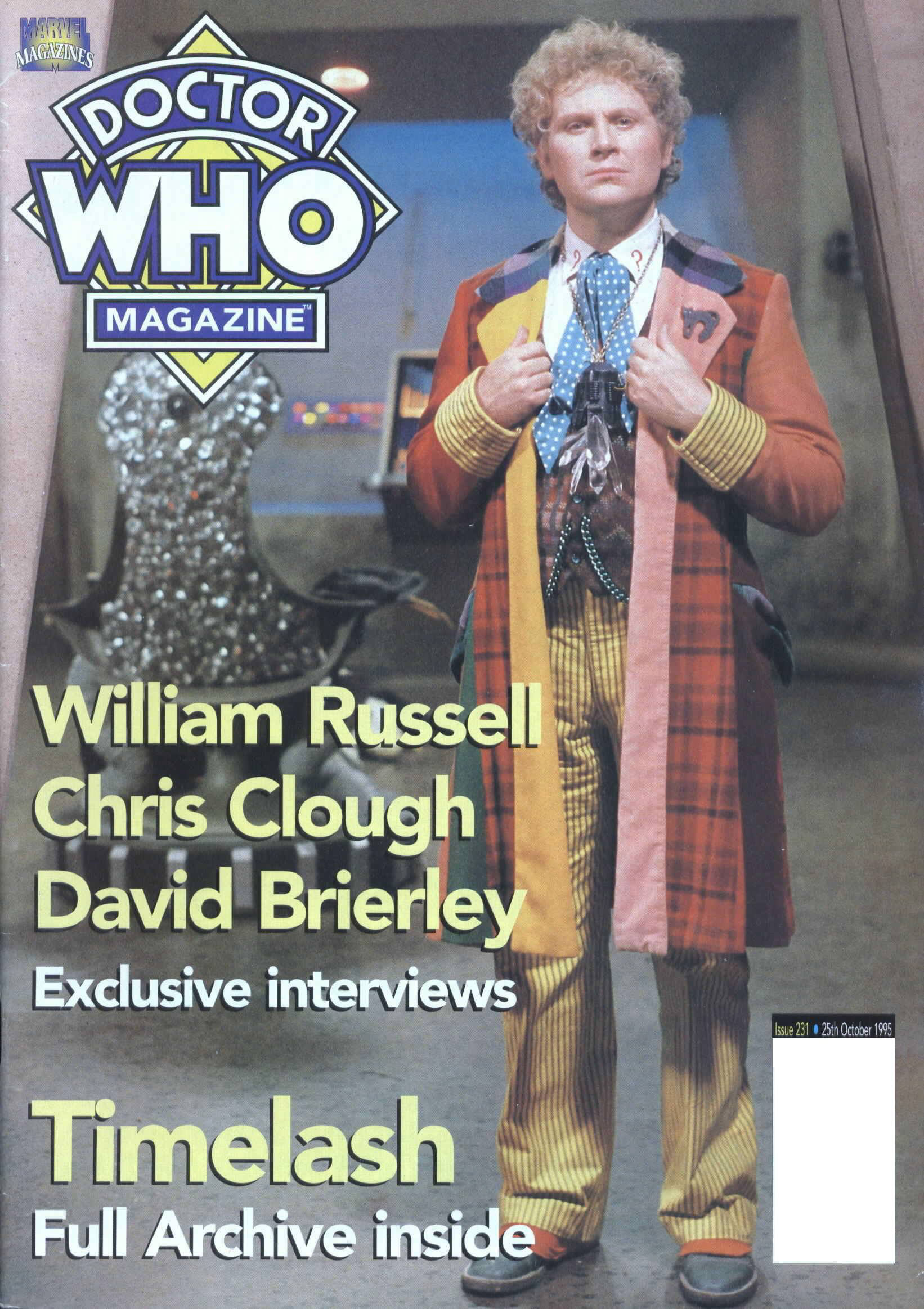
MARVEL MAGAZINES

DOCTOR WHO MAGAZINE™



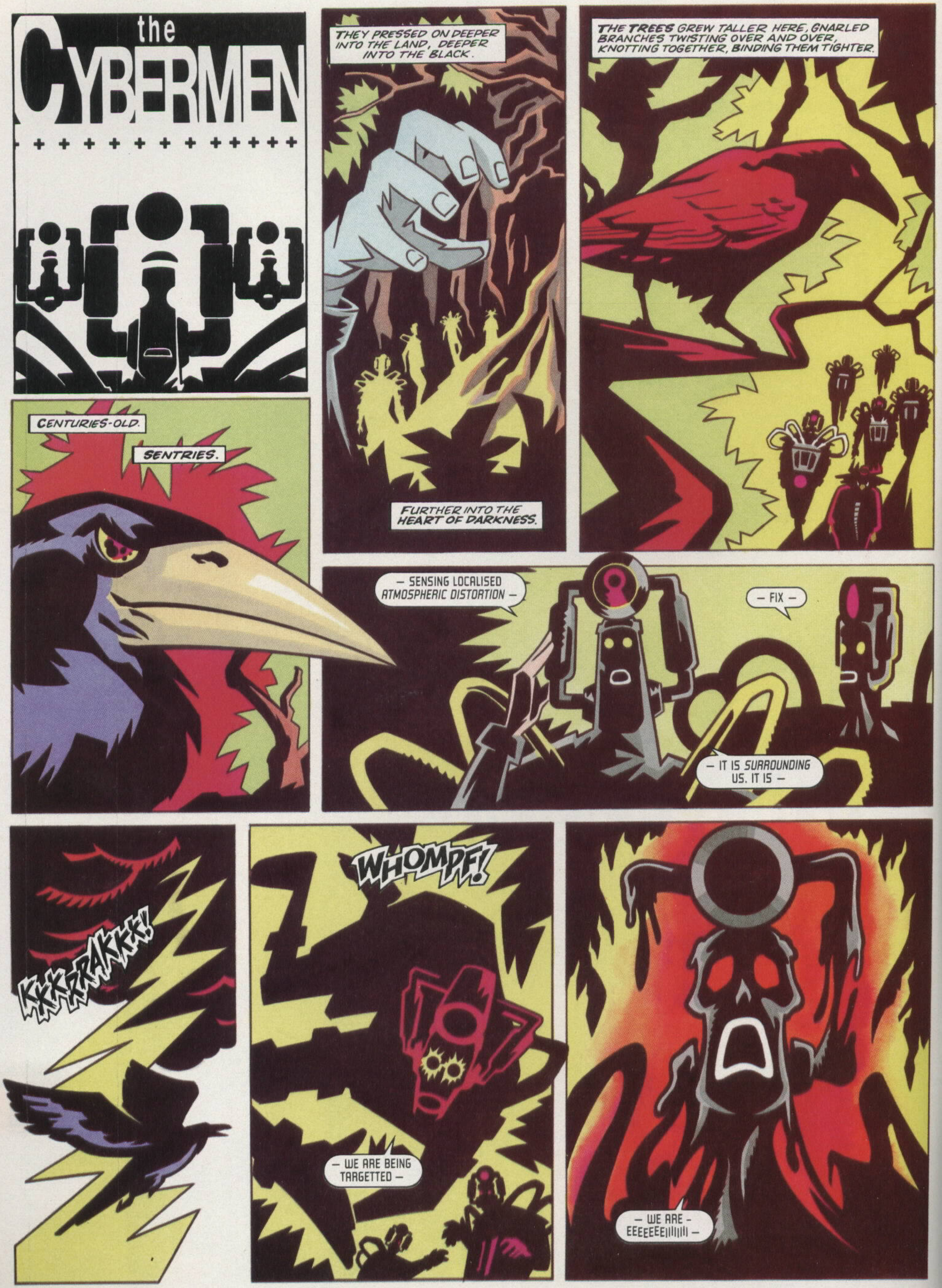
William Russell
Chris Clough
David Brierley

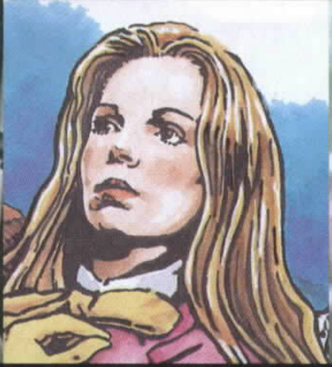
Exclusive interviews

Timelash

Full Archive inside

Issue 231 • 25th October 1995


the CYBERMEN
THEY PRESSED ON DEEPER INTO THE LAND, DEEPER INTO THE BLACK.
FURTHER INTO THE HEART OF DARKNESS.
THE TREES GREW TALLER HERE, GNARLED BRANCHES TWISTING OVER AND OVER, KNOTTING TOGETHER, BINDING THEM TIGHTER.
CENTURIES-OLD.
SENTRIES.
— SENSING LOCALISED ATMOSPHERIC DISTORTION —
— FIX —
— IT IS SURROUNDING US. IT IS —
KKKRRAKKK!
WHOMPF!
— WE ARE BEING TARGETTED —
— WE ARE - EEEEEEEIIIIIII —



I remember reading an article in a *Doctor Who* fanzine a little while ago in which the author put forward a theory that there are two kinds of *Doctor Who* fan; those who, on watching the closing titles of an episode, read the credits, and the others who are too busy watching the time-tunnel or starfield beyond.

Of course, things are never quite as simple as that, but the phrase has stuck with me as a metaphor for the two ways of examining *Doctor Who* – that is, by documenting and discussing the details of its production, or by immersing oneself in the fiction of the Doctor's universe. At *DWM* we try and strike a balance between these different approaches. The first is relatively easy. The *Archive* feature is perhaps the ultimate study of the production process, and every interview with an actor, director or set designer adds to our knowledge of the show and, more importantly, our understanding of what it was like to work on it.

The second approach, however, requires a different range of skills and is more difficult to do well, but is arguably the more important. I think it is true to say that we all became fans of the show because of its vivid characters and exciting stories, not through any enthusiasm for particular actors or writers. We travelled alongside the Doctor and feared for the safety of his friends, and we were completely *immersed* in the adventure. The quality of the CSO or whether a studio day had been lost during production did not matter one jot. This is easy to forget as one becomes side-tracked by the admittedly fascinating but – in this sense – slightly less fundamental, production minutiae and behind-the-scenes politics.

The comic strip and prose fiction have always been at the core of Marvel's celebration of the series' adventures but, *The High Council* aside, we have often shied away from treating the Doctor Who universe as "real", for fear of patronising the reader or mistreating the material.

However, we hope that our new-look *Doctor Who Poster Magazine* will redress this balance. Imaginatively written and designed, each issue will take a fresh look at a TV story, treating the adventure as "real" and examining what it tells us about the characters and settings involved. Hopefully it will help to remind us all how thrilling, funny, exhilarating and sublime the world of *Doctor Who* can be.

Gary

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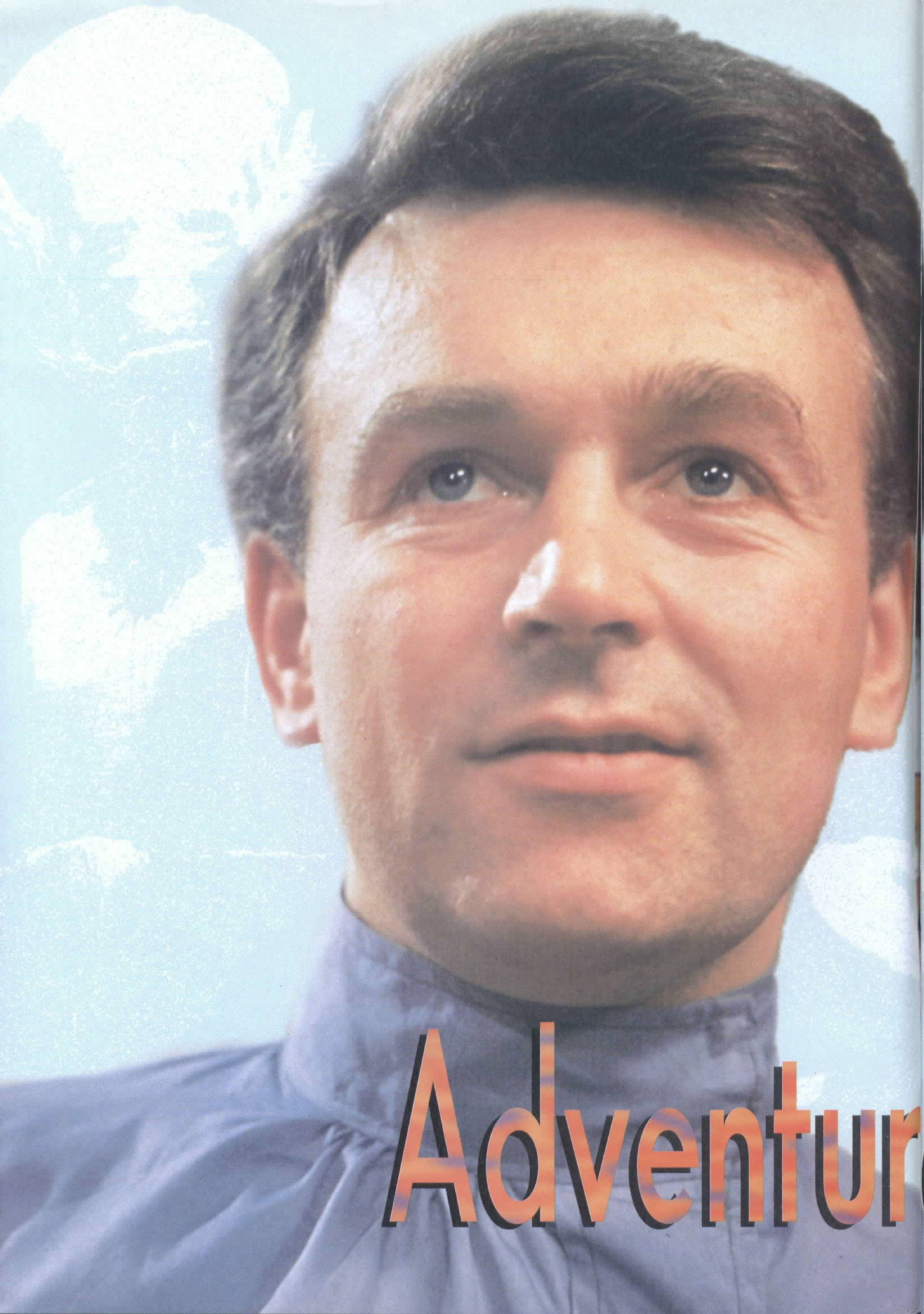

Adventure Playground

William Russell's association with *Doctor Who* goes back to its earliest days. He portrayed Ian Chesterton, one of the original companions of the William Hartnell era, and helped establish the series' continued success through the years. Steve Lyons and Chris Howarth spoke to William about his adventures with the First Doctor.

More than thirty years on from his roles as Sir Lancelot and Ian Chesterton, William Russell still retains the air of an adventure hero. His face is youthful and unlined, his eyes a piercing blue. Only the crown of white hair makes you suspect that he might not be able to wield a sword with quite the same vigour, though the firm grip of his handshake quickly dispels that notion.

It is difficult to know what to call him, as he has frequently appeared in programmes such as *Robin of Sherwood* under the name Russell Enoch. "William Russell Enoch is all my name," he explains. "I started as Russell Enoch and I was an actor for nine years as Russell Enoch – everybody in my family calls me Russell. I went back to it when I joined ATC – I thought, 'I'm a character actor now' – but it was a disastrous mistake, a very stupid thing to do. When I did *Coronation Street* I thought, 'That's it, I must go back to William Russell, nobody's heard of Russell Enoch.'" So how did the name William Russell come about? "I did a film with Norman Wisdom called *Trouble In Store*. There was another comic around at that time called Enoch and so they suggested I change my name. I didn't know what the hell to call myself, and it was my mother who said 'Why don't you use your two Christian names? William Russell sounds quite a nice name.'"

William thinks he first caught the acting bug when he played the Mock Turtle in the Wolverhampton Grammar school production of *Alice in Wonderland*. "I was not a great academic person nor athletic person at that age; I was quite pleased to have a go at the Mock Turtle and it was quite a success. I went on to play Launcelot Gobbo in *The Merchant of Venice* and as a result of that I got a bit of status in the school, you know. I think the seed may well have been planted then."

After leaving school William volunteered to join the RAF. "I was by then already going to Oxford. In those days we did a short course which was half the week. We were playing at being airmen and we were playing at being undergraduates the other three days." Eventually he joined the RAF full-time before returning to Oxford to take a degree in English, although he admits: "At that time I wasn't really concentrating on the work but on the theatrical activities. In my day Oxford had the OUADS, the Oxford University Amateur Dramatic Society, and there's – I hope it's still going – the Experimental Theatre Club. There are also organisations within each college that you can join. At the very beginning I didn't do any acting: the first thing I did was direct a play for my college."

> "I sat on the stage and sorted the nails from the screws. That was my first job in the theatre!"

By the time he'd completed the degree, William had opted to try a career in acting – but he met with some resistance at home. "I had a terrible row with my father because I was going to be an actor and it was a great struggle." That wasn't his only problem. "I really didn't know where to go. But during the war I had met a director called Andre Van Gyseghem who told me that the organisation I must go to was Spotlight. That was all I had really, so I went and I talked to a guy called Kenneth Seal and he said to me, 'Well, you must go into rep, you must learn your job and your craft. I'll suggest you for various things.'

"When I arrived home, my father greeted me with a telegram saying 'Ring Spotlight'. I rang them and they said, 'There's an assistant stage manager's job at Tunbridge in Kent if you can get there by Monday.' I arrived far too early on the Monday morning and the only person there was a very nice man, an Austrian painter who was filling in as a scene designer and painter. He said, 'I don't know what you've got to do and they won't be here till half-past ten. I'll tell you one thing that I've longed for somebody to do: it's to sort the nails from the screws. Do you think you could do that?' And I sat on the stage and sorted the nails from the screws. That was my first job in the theatre!"

By the following week William had started acting in small roles. The roles soon became bigger and he moved back to Oxford once again, this time to appear at The Playhouse Theatre where he remained for the next few years – until television beckoned. "That really started in the Fifties when I played dashing hero roles for the BBC. I did a children's television series called *St Ives* based on the Robert Louis Stevenson book, and it was very successful."

St Ives led to William being offered the lead role in the ITC action series *The Adventures of Sir Lancelot*, the first British television series ever to be filmed in colour. "We started off in black-and-white and then went into colour. I think it was what sank us actually, because it was networked in the States on NBC and went everywhere. I went over to New York to publicise it and when I saw the colour I was so excited – it was wonderful, all those knights in armour and everything. I had a lovely white horse and all the flowing cloaks, you know, it all looked wonderful in colour. But I happened to go out of New York at the weekend to stay with some friends in Massachusetts. We watched the show and it was all muddy brown and sepia-coloured. There was some kind of technical problem and they couldn't actually get the range in those days. It had been enormously expensive to change from black-and-white to colour. We had Technicolor coming over from America and advising us, lots of costumes and colours and everything tried out. So it all became, for those days, astronomically expensive. They didn't do a second series."

William wasn't actually disappointed at Sir Lancelot's early demise. "It was lucky for me that it only lasted a year because it didn't stick me as Sir Lancelot, as it were, and I immediately did *Nicholas Nickelby*, a big BBC thing that lasted about twenty weeks. In that way I think it was rather fortunate Sir Lancelot wasn't forever, because I had a seven-year film contract with ITC – I was destined to go on and on waving my sword."

Speaking of which: "It was something I had done a lot of, but we had terrific problems with the sword-fighting. The guy who did it was very knowledgeable – I think they called him an armourer – he really did know about swords and advised a lot of people whenever they did these big movies. So the

Previous spread: William Russell as Ian Chesterton

Anti-clockwise from right: Barbara (Jacqueline Hill) and Ian relax and enjoy their holiday in *The Romans*. Photo © BBC Video; Ian and Ping-Cho (Zienia Merton) in *Marco Polo*. Photo © BBC; the aliens of *The Web Planet*: a Venom Grub, a Menoptra and a Zarbi. Photo © BBC Video; Ian, the Doctor (William Hartnell) and Captain Maitland (Lorne Cossette) look out for *The Sensorites*. Photo © BBC

swords that he provided for us were wonderful but they were enormous and weighed a ton. They weren't the kind of swords that you could fence with. And from the States we got a sort of appeal that the sword-fighting should be faster. But a big double-edged sword isn't fast. That was authentic, but we had to change to these little light aluminium swords which weren't the right period at all. They gave us the ability to 'Errol Flynn' all over the place, but it was a pity, really, because if they had thought it out they could've made it just as dramatic. The Americans didn't want it at all." The armour was authentic too – for the first week. "The sound man went absolutely crazy – everytime we moved, there were these awful creaks and groans. They made me a compressed rubber suit; it made no noise but it was uncomfortable to wear."

His swashbuckling roles led *Doctor Who* producer Verity Lambert to think William might be suitable to play Ian Chesterton. "I met Verity and she asked me if I would be interested; it sounded such an exciting and very different idea. She'd come into the BBC from commercial television with Sydney Newman. They were a completely new and different sort of school, and I was intrigued by that. I liked Verity very much when I met her. We discussed Ian; he was the sort of 'action man' as far as Verity was concerned. Because Bill was going to play the mysterious Doctor Who, he would need an action man to dash about. That was really the role I took on and I suppose it followed on from all the other things I had done. The thing was to try and make him a more interesting character, to give him more depth and dimension than was actually in the script: 'Look out, Doctor!', 'Mind that,' and 'Run!' – all those things.

"I think the first time the four of us really had a chance to establish our characters was in that strange little two-parter, *Inside the Spaceship*. That was a chance to develop relationships and we liked it from that point of view. You had to fight all the time to maintain that and try and keep the character alive and fresh. We had lots of arguments with scriptwriters; it was almost our main preoccupation."

William first played Ian in the so-called pilot episode filmed at Lime Grove studios. "It wasn't actually a pilot," he explains, "it was a first attempt that was not accepted by Sydney. We all trooped into this theatre to see it. He got up at the end and there was this long silence, then he turned to Waris and said, 'Do it again, Waris.' We did it again. It didn't seem so awful to us, but he made various alterations which I think were good. We had a few difficulties with cameras and shots and Bill's costume – I can't remember the other things we altered. We changed the tempo of things a little: the actual build-up, the ride in the car from the classroom with Jackie [Jacqueline Hill] and I became more exciting the second time we did it."

William soon realised that he'd made the right choice in joining *Doctor Who*. "It was marvellous, it was really fun. To start with, I remember we rehearsed in some terrible church hall. As we became more successful, we went to Riverside which was really nice, we had it all there. It was a busy week because you didn't get a lot of time off, but we had a lot of fun and a lot of laughs all the time. And we all got on very well which I think was one of those happy accidents of chemistry, really. The four of us got on and Verity got on with us so it was all very open – if we didn't like something we said so. When Dennis Spooner came in as script editor he was wonderful; you could go and buttonhole Dennis and say, 'I can't say this.' and he'd say, 'Oh well, give me five minutes.' He'd come back and the script would be much better."

> **"Because Bill was going to play the mysterious Doctor Who, he would need an action man to dash about."**

William recalls that at the beginning the *Doctor Who* team always seemed to be battling against the BBC establishment. "They didn't exactly welcome it with open arms. It was something that was coming into rather hallowed ground. BBC children's television was a very special organisation within the organisation and they did marvellous programmes, but nothing like this modern fantasy. So we were not quite in children's television and not quite in the other television – they didn't know where the hell to put us. As it became more and more successful, they relented. I suppose it really took off with the Daleks – that was a boost for the whole thing.

"We didn't think the Daleks would work at all because our first sight of one was without its top with an actor sitting in it, pushing it around on castors, and they had a lavatory plunger as their deadly weapon – it seemed absolutely ludicrous. But we weren't taking into consideration the voice – Peter Hawkins did that marvellous voice for them – and the absolutely wonderful radiophonic music. When you put it all together you did get something that was rather scary. My kids used to watch from behind the sofa, then disappear when the Daleks came on, so we know it worked, don't we?"

"Verity had said to me, 'I don't want it to be all spaceships and robots, I want it to be more adventurous happenings in history, in the past and the future.' But I think she was quite excited by the Daleks and because it was so successful we were all excited by it and realised that that was the way it was going. But I suppose the original concept was more of a mix of the historical with the future.

"I liked some of the historical ones: *The Reign of Terror* I liked very much, and *Marco Polo* and *The Aztecs*. I liked the way they approached it – the designers and people responsible really went into it. They studied it and made marvellous drawings of what it was going to look like to try to make it as authentic as possible. Certainly for *Marco Polo* we had the most marvellous costumes. I suppose we did on *The Crusade* as well. I think actors on the whole like getting dressed up in something nice. A sort of *Star Trek* uniform isn't quite the same as a suit of armour and a cloak."

It has been speculated that William himself suggested the storyline for *The Reign of Terror*. "We may have talked about it, Dennis and I, as a sort of 'Where do we go next – why not go to the French Revolution?' We used to talk a lot and we did spend a lot of time together chatting about what we were going to do and putting forward ideas. That one was directed by Henric Hirsch. He was a very bright and interesting guy, but he found it a terrific strain to do it all in the short amount of time that we had."

Even in the early days of *Doctor Who*, the programme was no stranger to controversy. "There was a slight problem that arose with *Inside the Spaceship*. If you remember, Carole had a scene in which she went mad and attacked me with a pair of scissors and ended up stabbing a chair. There was the most appalling row over that: they said all the children would be going looking for scissors and tearing all their furniture to pieces. It was an example of how they were afraid of violence; you couldn't do anything like you can today. When I look at *Sir Lancelot* or *Doctor Who* now I think what an innocent world it was; you didn't see all the blood and gore, it would've been considered too offensive. I remember when I had to open a Dalek once and was going to actually discover what was inside. I think they did it – they had this marvellous sort of horrible thing that came out – but they didn't show it. It was too much, so they cut it."

Unsurprisingly, William recalls *Planet of Giants* as being a particularly difficult story to work on. "I can remember a scene in a matchbox, and for the matches they had these enormous telegraph poles laid out. I had to do some jumping about on those, rather like log-rolling in the Canadian Rockies. But the sets were always marvellous, and the appeal of it all from our point of view was that you never quite knew what was going to happen."

Several actors have claimed to have found working with William Hartnell a difficult process. "I didn't find that," William stresses. "He wasn't difficult in any serious sense at all. He was very professional and he was very irritated by any lapses; from that point of view he would be difficult, but any good actor would be under those circumstances." William has nothing but praise for his co-star: "I thought he was such a marvellous film actor and he knew very much what he wanted to do with *Doctor Who*. He gave it that sort of mystery and unpredictability: he was like a sort of wizard, Bill, wasn't he? And with his comic theatre background he was always looking for comedy, he liked that. I wouldn't agree at all that he was crusty or particularly difficult. He wasn't to me, anyway."

The series underwent its first change of regular cast when Carole Ann Ford left after *The Dalek Invasion of Earth* to be replaced by Maureen O'Brien as Vicki. How did William feel this affected things? "Maureen's a very different kind of actress, but I don't think it changed, I think it went on in the same sort of way, really. I happen to believe that – although Maureen's a very, very good actress – Carole was a unique character and an asset to *Doctor Who* because she had a strangeness about her, an otherworldliness. With all the other *Doctor Who* companions since, the characters have got more ordinary. They haven't kept that thing that Bill was so anxious to preserve, which was their strangeness and their unfamiliarity, so you didn't know quite what was going to happen or why he should suddenly get angry or whatever. Carole had it, just with the look of her. Maureen was a very good actress coming in to play the part, which she did very well, but she didn't have that air of mystery."

One of the most memorable stories of this period was *The Web Planet*, a tale featuring the Zarbi. "I clearly remember the Zarbi. That was all a bit of a disaster, because they spent a fortune: they all went mad on that, I don't know why. We had problems with them in the studio and all kinds of things making life very difficult – that wouldn't be popular with us. Now I think it was a wonderful idea, but it wasn't terribly popular at that point, the Menoptra and all those things. They were very credible things to look at, those big ants, but they

Above
Barbara, Ian, the Doctor and Susan (Carole Ann Ford) accept the hospitality of *Marco Polo*. Photo © BBC

Right: Tlotoxl (John Ringham) in *The Aztecs*. Photo © BBC Video

Below: William Russell in 1963.

didn't quite work in my estimation. Nothing caught the imagination like the Daleks, they were the ones that really caught fire."

It was after his third encounter with the Daleks in *The Chase* that William left *Doctor Who*. "It was a very deliberate decision. I'm a restless soul, I suppose. I never like to stay too long in the same thing and I just wanted to get out." His decision to go was not a popular one. "Poor Bill was horrified, he couldn't understand what I was doing and why I wanted to go. I said 'Well, Bill, it's part of my nature.' I'm a butterfly if you like; I like to do a bit of film and a bit of theatre . . . I don't like it when I suddenly find myself in a sort of nine to five job that's going on and on and on, and that's what happened with *Doctor Who*."

Jacqueline Hill's character Barbara Wright left the series at the same time. "That was entirely a coincidence. I'd said that I would leave and I think Jackie wanted to spend more time at home and she wanted to have children. She started thinking about it and decided it would be a rather good idea if we went at the same time. *Doctor Who* started to change then. I honestly don't know how happy Bill was as a result of that, or how happy he was afterwards. I think he continued to enjoy it and he had a very professional attitude to *Doctor Who* throughout – it was a very big job for him.

"*Doctor Who* was a very happy programme in my memory."

"When I knew that Jackie was going I said, 'Why don't we do a play together?' We did a tour of *Separate Tables*. We started in Leeds and it was great fun." Inevitably the publicity posters declared: 'Featuring the Stars of Television's *Doctor Who*'.

After *Doctor Who*, William continued to work extensively in the theatre and in movies. Coming more up to date, he appeared at the National and with the Royal Shakespeare Company. He also joined the ATC group and amongst other parts played the title role in *Don Quixote* which went to the Edinburgh Festival and won the company an award. "As a sort of prize we were offered a British Council tour of South America. I loved that. We did Brazil, Argentina, Chile, Peru, Venezuela and then came back to Scunthorpe."

He believes it was the timing of this tour, keeping him out of the country, which prevented him from being invited to do *The Five Doctors*. *Mawdryn Undead* was also originally conceived with Ian Chesterton in mind. William laughs out loud when told how Brigadier Lethbridge-Stewart was instead retired from the army in order to become a school teacher. "Wonderful!" But he adds, "I would have been very reluctant to do it. I'm not sure it's a good idea to go back, I'm more interested in going forward than back."

Nowadays William is probably best remembered as the ill-fated salesman Ted Sullivan in *Coronation Street*. He accepted the part on the understanding that it would only be for a limited period. However, he says, "That was the longest part I ever did and maybe it affected me, I don't know. I didn't know what was going to happen to me – they're so funny at Granada, they don't tell you anything, they just say 'Something will happen.'"

It was eventually revealed to William and to the viewers that Ted was suffering from a fatal brain tumour. "It was quite intriguing and gradually they let me into the secret of what it was. What had appealed to me was the ambiguity of it all: everyone thought he was after Rita's money. That's always more interesting to play than just an ordinary sweet salesman."

Since leaving *Coronation Street*, William has been keeping busy, performing mainly in the theatre. "Recently I've started to do a bit more telly; I've just done a *Casualty*. And at the moment I'm doing a film called *Black Tuesday*." His next project is a production of *A Midsummer Night's Dream* with a difference. "It's in Slovenia with students of English, not actors." Coincidentally, William has already done something remarkably similar at a Chicago *Doctor Who* convention a few years ago. "They said, 'What are you going to do?' so I said, 'If there are any aspiring actors I'll do a bit of *A Midsummer Night's Dream*.' So they advertised it and I got a little cast of fans together and they loved it – I don't think they had ever had anything quite like that at a *Doctor Who* convention."

In a long and varied career, *Doctor Who* remains one of William's favourite acting experiences. "All the people from *Doctor Who* I remember with affection. I still see Carole and Verity and if we don't meet, we have a chat on the telephone. In some ways the theatre's bad for keeping up contacts, because you're constantly meeting new people.

"*Doctor Who* was a very happy programme in my memory. I can never think of anything hilarious or funny if I'm truthful – I don't have memories of sets falling over or Daleks disappearing. But I have a memory of a very enjoyable time, and terrific fights over scripts which were great fun and were relished on all sides."

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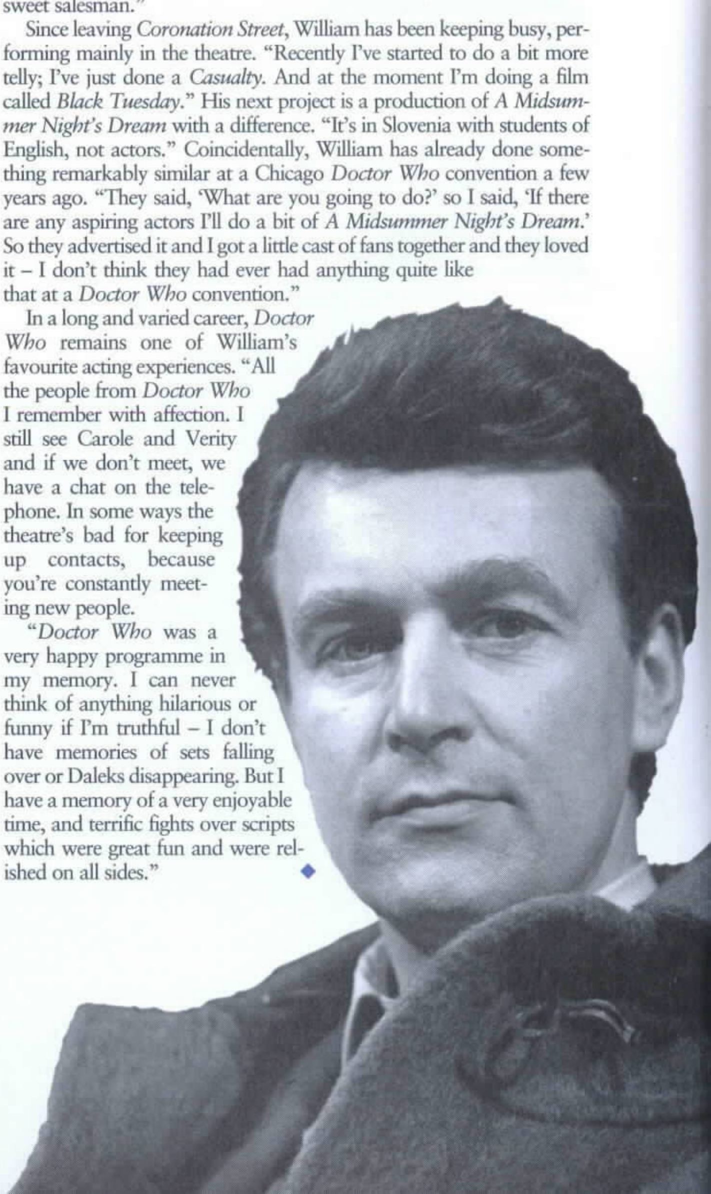


Taken Out of Time

The Five Doctors – The Special Edition is a revised version of the original Twentieth Anniversary adventure, due for release by BBC Video in November. BBC videotape editor **Paul Vanezis** describes his work on the project.

The Five Doctors

The updated video version of *The Five Doctors* began life in May 1993. As a videotape editor at BBC Pebble Mill, part of my job includes transferring master material onto modern formats for editing purposes. In response to a request from the BBC Broadcast Archives at Windmill Road to report faults on two-inch videotape master material, I was actively on the look-out for particularly problematic *Doctor Who* recordings.

One such recording to pose a problem was *The Five Doctors,* which had been booked for a transfer to VHS for *Telly Addicts*. Although not serious, there were some light scratches throughout the first three minutes of the tape. The recording was also revealed to be a mixture of second and fourth generation video material. A check of the Windmill Road database revealed the existence of the entire recording block of *The Five Doctors*, including all the studio recordings and gallery sessions. This particular story was the last *Doctor Who* to be made entirely on two-inch videotape and this presented the first problem that had to be overcome.

Two-inch videotape cannot be visual-searched. The tapes, which are mainly ninety-minute recordings, are very heavy and bulky and, once on the machine, require an extensive line-up procedure to retrieve the best quality from them. This led me to transfer all the recording onto VHS tapes to be logged. It was at this point that I realised an extended version could be released utilising all the benefits of going back to the original material.

I considered two options regarding the production of a longer version of *The Five Doctors*. The first was re-editing the extra material back into the transmitted version of the programme and smudging the sound. This would have meant music disappearing and reappearing as it did on the *Silver Nemesis* video release. The second option was a complete re-edit of the entire programme from scratch with the possibility of replacing the 1983 video effects with 1995 versions. It became obvious that a reworking of the music in stereo was essential. The possibility of an extended version was included in a document concerning all the *Doctor Who* recordings which was put together by Ralph Montagu, the head of the restoration team.

OFF THE DRAWING BOARD

It wasn't until February 1995 that Sue Kerr, senior producer at BBC Video, contacted Ralph about the project. She wanted a budget proposal and a production timescale which they could use to plan the release date of the title.

I worked out a budget for editing, graphics, video effects and mixing the sound in stereo, plus an extensive reworking of the music. With the go-ahead given at the beginning of June, I was left with just ten weeks in which to complete the project. BBC Video had also decided to release *The Kings Demons* with *The Five Doctors* in a special pack.

A first edit of the original programme does still exist, which acted as a useful pointer as to what extra material was available. This version is seven minutes longer that the transmitted edition and I could have simply used this edit. However, I didn't like the arrangement of some scenes, and there was even more material in the remaining studio recordings and film sequences.

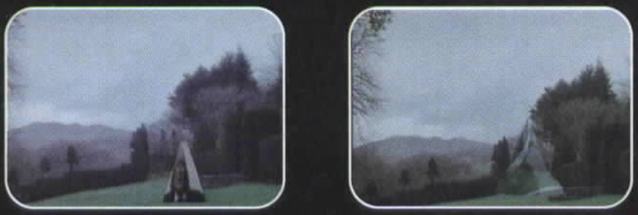
One of the problems with the original version was the rather lacklustre opening in the TARDIS console room with its rather 'twinkly', insubstantial music. This didn't strike me as a traditional opening to a *Doctor Who* story which more frequently begins with a teaser for the rest of the story, followed by an introductory scene with the Doctor and friends. I felt it better to start the new version with the Dark Tower, and Richard Molesworth – who also helped research much of the archive material on *30 Years in the TARDIS* – suggested a look inside the tower using extra material from the tower interior studio recordings. This would act as a taster for the tower scenes later in the story. The audience already familiar with the original version will, I hope, be surprised and rather pleased with the new opening, whereas a new audience will hopefully wonder what this tower is and what its significance is to the Doctor.

Much of the extra material has been reinstated from the beginnings and endings of scenes which were shortened in the original version for timing purposes. Also, many of the opening scenes involving the obelisk/time-scoop have been rearranged. I have put almost all of these scenes back into script order as I feel it makes more sense for the viewer and improves the flow of

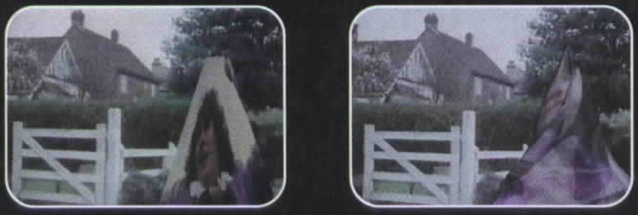
▶

The Five Doctors
Then & Now

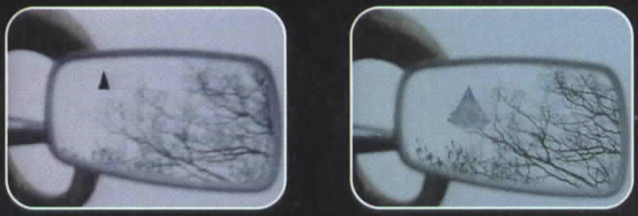
1983 1995



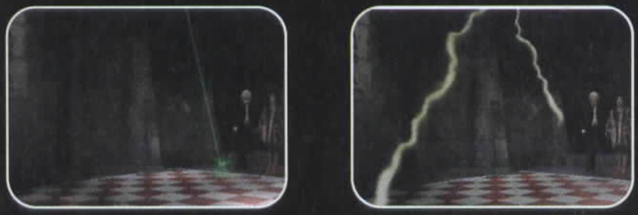
Kidnapping the First Doctor . . .



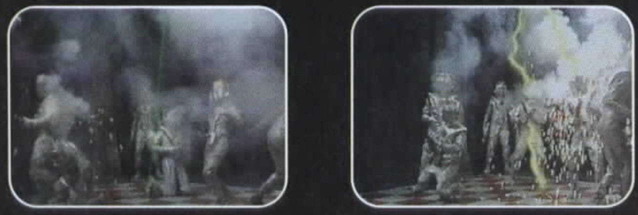
. . . and Sarah Jane Smith



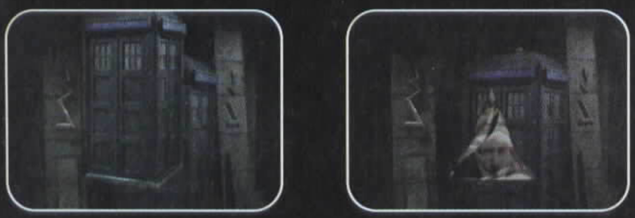
Great balls of fire!



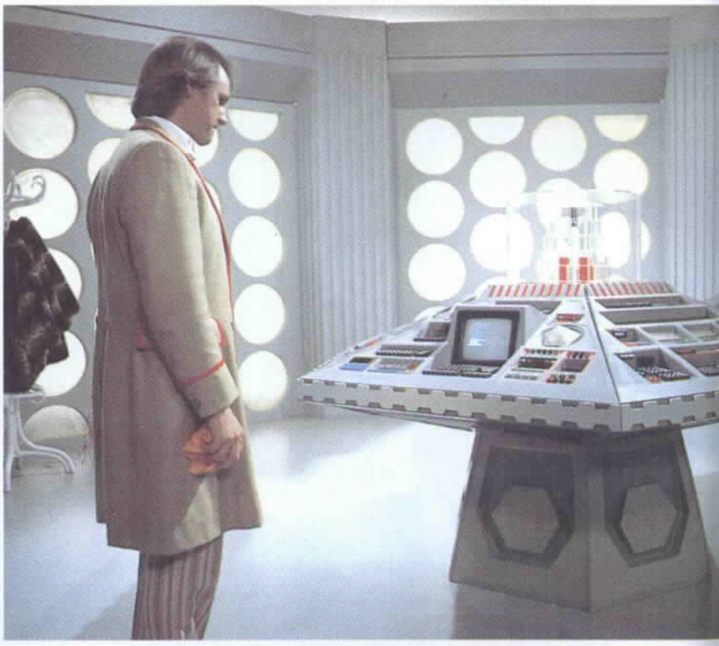
Diabolical ingenuity!



Take the patrol across . . .



Are we all going home together?

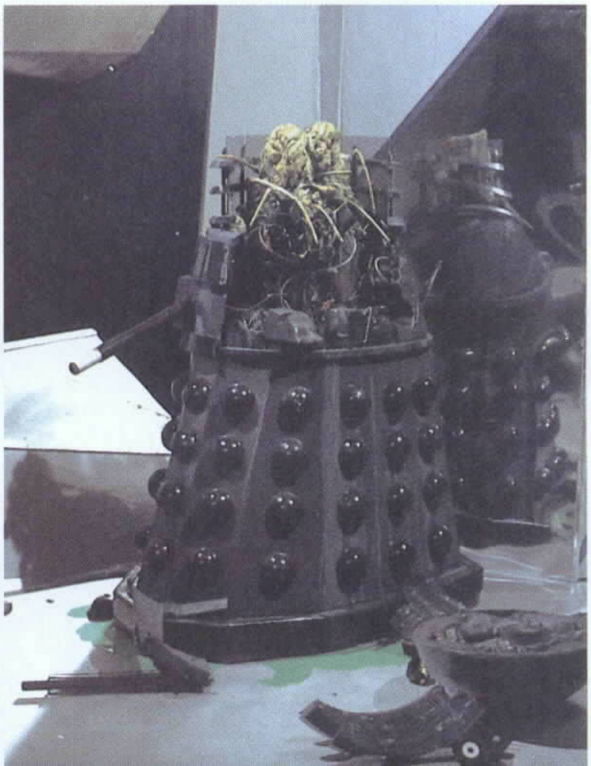


the story. The scenes involving the "grabbing" of the first, second and third incarnations of the Doctor are now followed immediately by the time-scoop scene where they are positioned on the gameboard. Only then do we see the Fifth Doctor react.

The first completely new sequence originally shot for the story occurs seventeen minutes into the programme. This shows President Borusa making his way to the conference room prior to his first meeting with the Castellan and Chancellor Flavia. I wanted to make something of Borusa's entrance, with some sort of fanfare to introduce him. The original composer for the story, Peter Howell, provided a suitably regal theme.

There is an extra TARDIS console room scene inserted after the sequence where the Third Doctor rescues Sarah Jane. This features the Fifth Doctor attempting to send a signal to the Time Lords. There are two additional console room sequences and both have also been incorporated into the new version.

Other scenes have been re-edited using different takes, particularly the scene where the Commander presents the President with the Black Scrolls. Other scenes involving different takes are more subtle and difficult to spot. I'll leave the identification of those to the seasoned *Doctor Who* viewer.

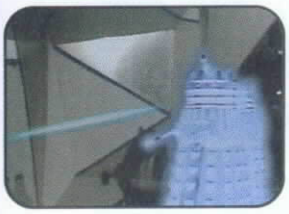


Similarly, there are extra shots cropping up in all sorts of scenes, including the Dalek chase and the slaughter of the Cybermen by the Raston Robot. An extra, rather comical scene involving Sarah Jane and the Cybermen is also included just before the Third Doctor lassos the battlements of the Dark Tower.

In other sequences I have actually removed shots or tightened them up to heighten the dramatic impact. This is noticeable in the sequence where the Third Doctor is confronted by the phantom Mike Yates and Liz Shaw. However, the pace is generally a little more relaxed and hopefully a little easier to follow.

EXTRA-SPECIAL EFFECTS

Overall, there is just over ten minutes more material in *The Five Doctors – The Special Edition* than in the original, but the additional footage isn't the only reason why this new version is different. All the video effects have been reconstructed, most obviously the time-scoop obelisk. This has been given a more three-dimensional look. Rather than appearing as a flat black box shape, it now resembles a glass cone with the image inside distorted as if the viewer is looking through real glass. These sequences were 3D-rendered in the computer graphics section at Television Centre by graphic designer Jo McGrogan using a Silicon Graphics workstation and an Abekas solid-state video recorder. The rendered images and the associated mattes were then edited and added to the final recording. The computer equipment we used allowed me to give the obelisk a trajectory and also reverse the image when seen in the mirror of the Third Doctor's car. The obelisk has also been keyed so that it moves behind the trees in the reflection in the mirror.



All the video effects with the exception of the cyber-guns have been remade – the Dalek chase sequence has a *Remembrance of the Daleks*-style extermination effect which has been slightly toned down to match the original a little more. This was created on a Harriet paintbox by designer Alison Rickman and animated by Dave Chapman in the video effects workshop. Dave worked on the original version of *The Five Doctors* and was keen to improve on the effects. The chessboard sequence was more of a problem. The original laser beam effect had been created on a BBC microcomputer, but I wanted a new effect similar to one used in *Raiders of the Lost Ark*, where beams of light punch through the Nazi soldiers at the end of the film. Obviously, budgets at the BBC are small, but Alison Rickman came up with a light beam which she animated on the Harriet. The end result is brief, frenetic and a fitting tribute to all those dead Cybermen.

The other sequences that posed problems were the Raston Robot sections. This material was shot on film on location and some sections of it were in a very poor state. On some of the edits where the robot is seen to jump and disappear, there is an obvious bounce in the picture. All of these sections have been re-edited to remove the bounce, without changing the length. Some annoying blue flashes have also been removed. Finally, the whole sequence was colour-matched to correct faults in the original colour grading.

Opposite page:
Above: The Fifth Doctor (Peter Davison) surveys his refurbishment of the TARDIS console room.
Below: The Dalek creature inside the casing is revealed.

This page:
Left: The First Doctor (Richard Hurndall) considers the effects of the chessboard on the Cybermen.
Below: The Third Doctor (Jon Pertwee), the Second Doctor (Patrick Troughton) and the First Doctor in the Tomb of Rassilon.
Photos © BBC Video

Some major changes have been made to the end of the programme. Rassilon now appears with a slight ripple-effect and has a deep, booming voice. The second section originally used from *Shada* has now been swapped for an alternative shot. This is more in keeping with the idea of the new time-scoop device working both ways, "grabbing" and "depositing" people and objects anywhere in time and space. The reason the *Shada* sequence was added to the end of the transmitted version was so that all five Doctors could be seen to leave in the TARDIS. This idea didn't make sense to me as only the Fifth Doctor is seen to actually arrive on Gallifrey in the TARDIS. All the other Doctors are now taken away by the glass obelisk.

Music has always been important to the mood of *Doctor Who*. There were over fifty pieces of music in the original version of *The Five Doctors* and Peter Howell composed all but one. He has been involved in this project from the very beginning and his help and advice has proved invaluable. Luckily, Peter had kept a safety copy of the original music, as BBC Enterprises had lost the original first reel. I had two sessions with Peter which were mainly exercises in fitting the old music cues to the new positions in the programme and then working out if any extra editing was needed or if the music needed extending. Some new pieces of music were also needed, and all of it had to be remixed for stereo. This process took just over a week and I am very pleased with the end result, particularly the opening of the programme. The only music cue that Peter had no involvement with was the music heard on the punt in the first *Shada* sequence. A document in the production file identified it as an old recording entitled *The Whirl of the Waltz*. Peter's music, as well as Dick Mills' original sound effects, the dialogue and the stereo background sounds were audio-mixed in the dubbing theatre at BBC Pebble Mill. BBC Video have signed a trademark agreement with Dolby laboratories so that the programme can be mixed in Dolby Surround.

Director
PETER MOFFATT

I have high hopes for this new version of *The Five Doctors*, but it may be worth remembering that there are only so many things that can be improved upon when dealing with studio and film material that is twelve years old. This is not an excuse to rewrite *Doctor Who* history, but an attempt to offer an alternative version of a popular story to a more discerning Nineties market.

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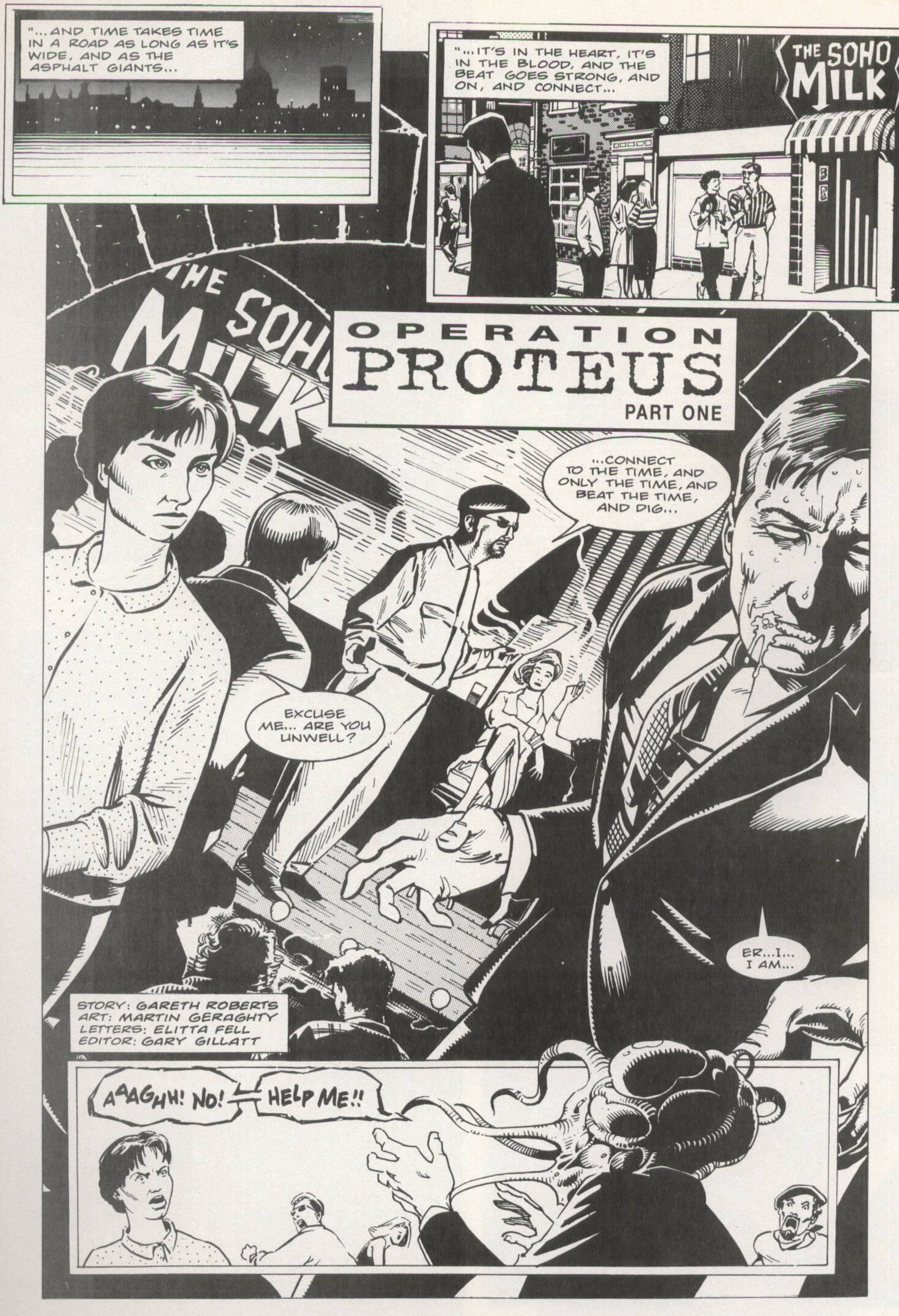
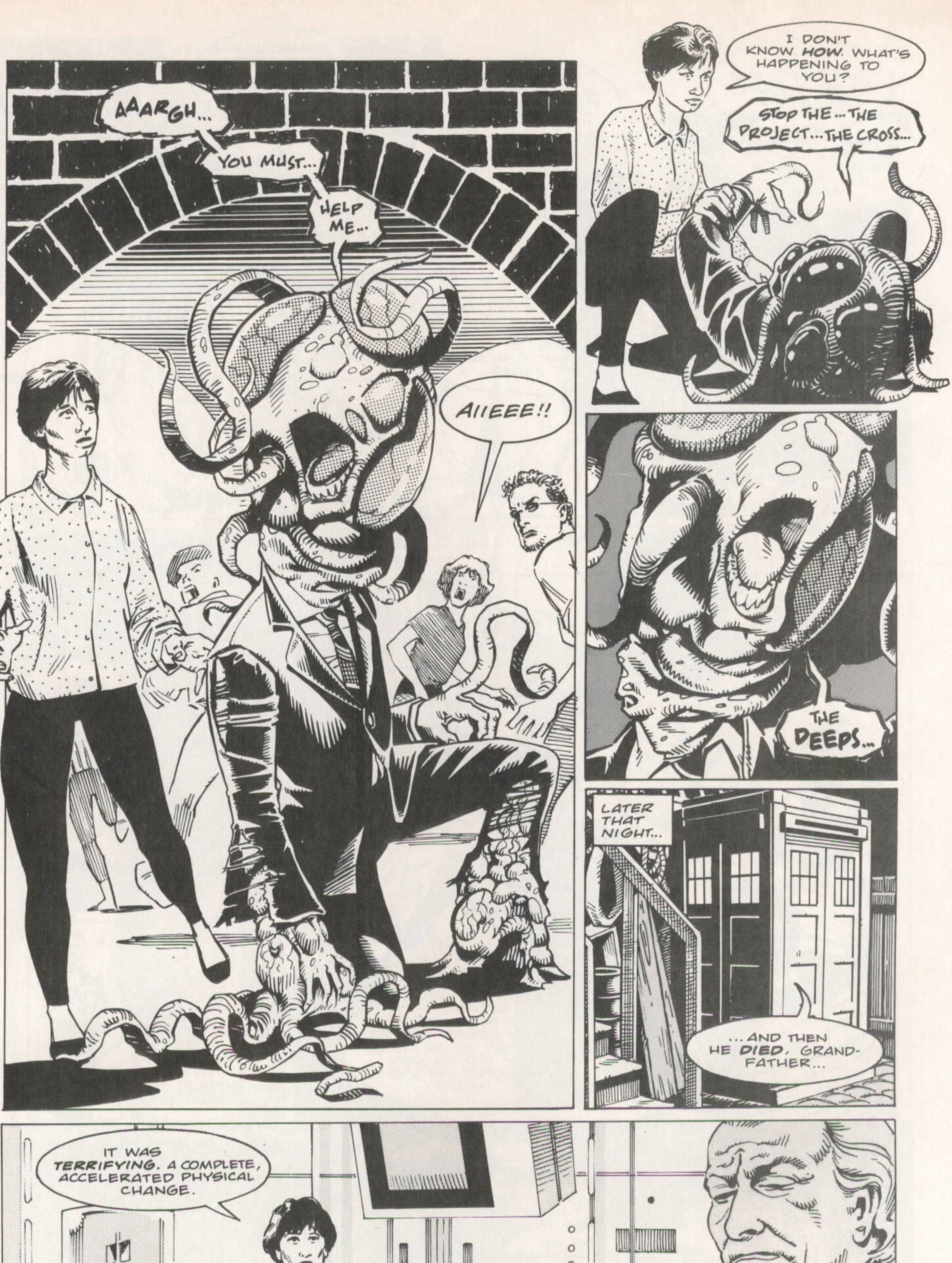
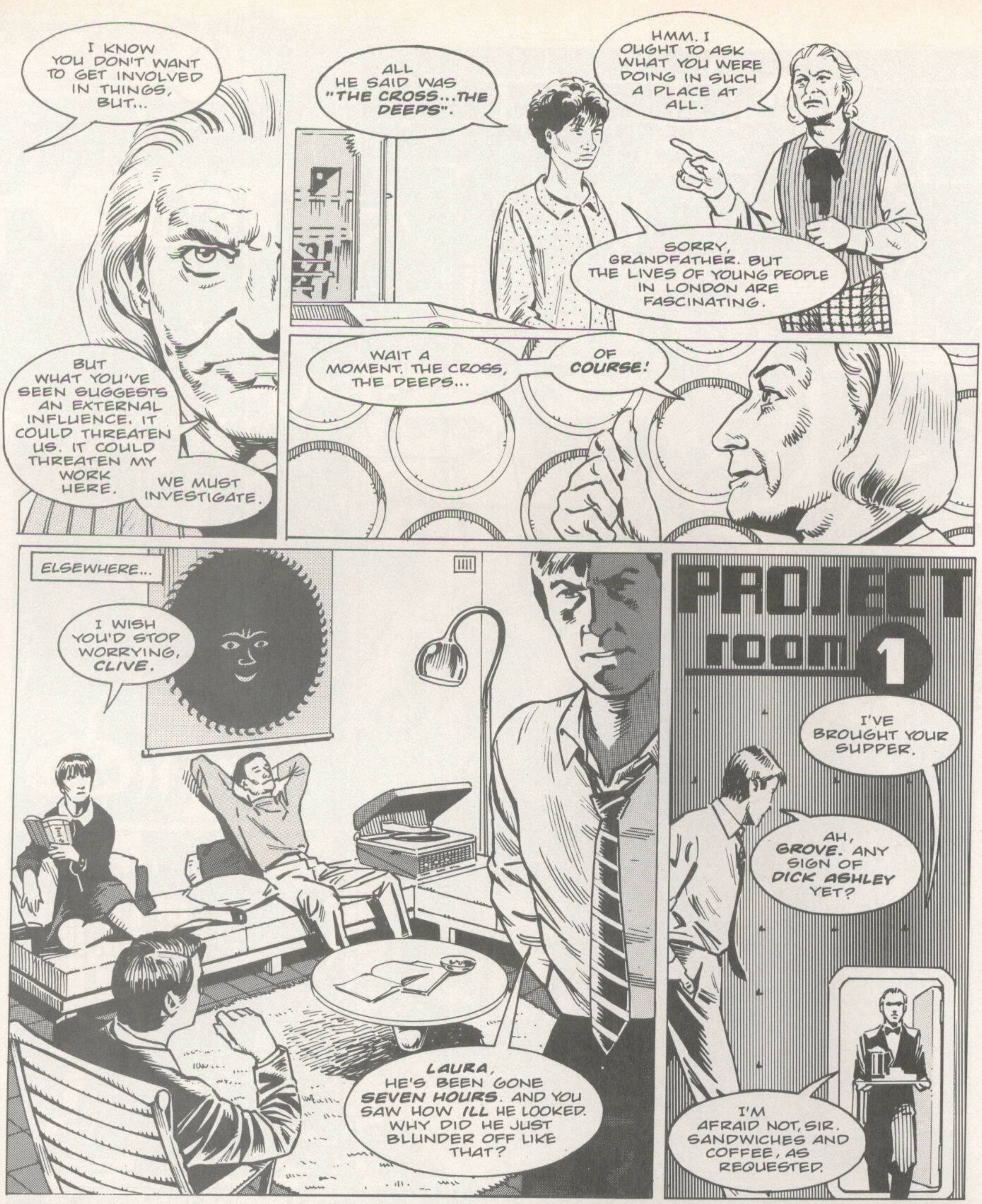
OPERATION PROTEUS

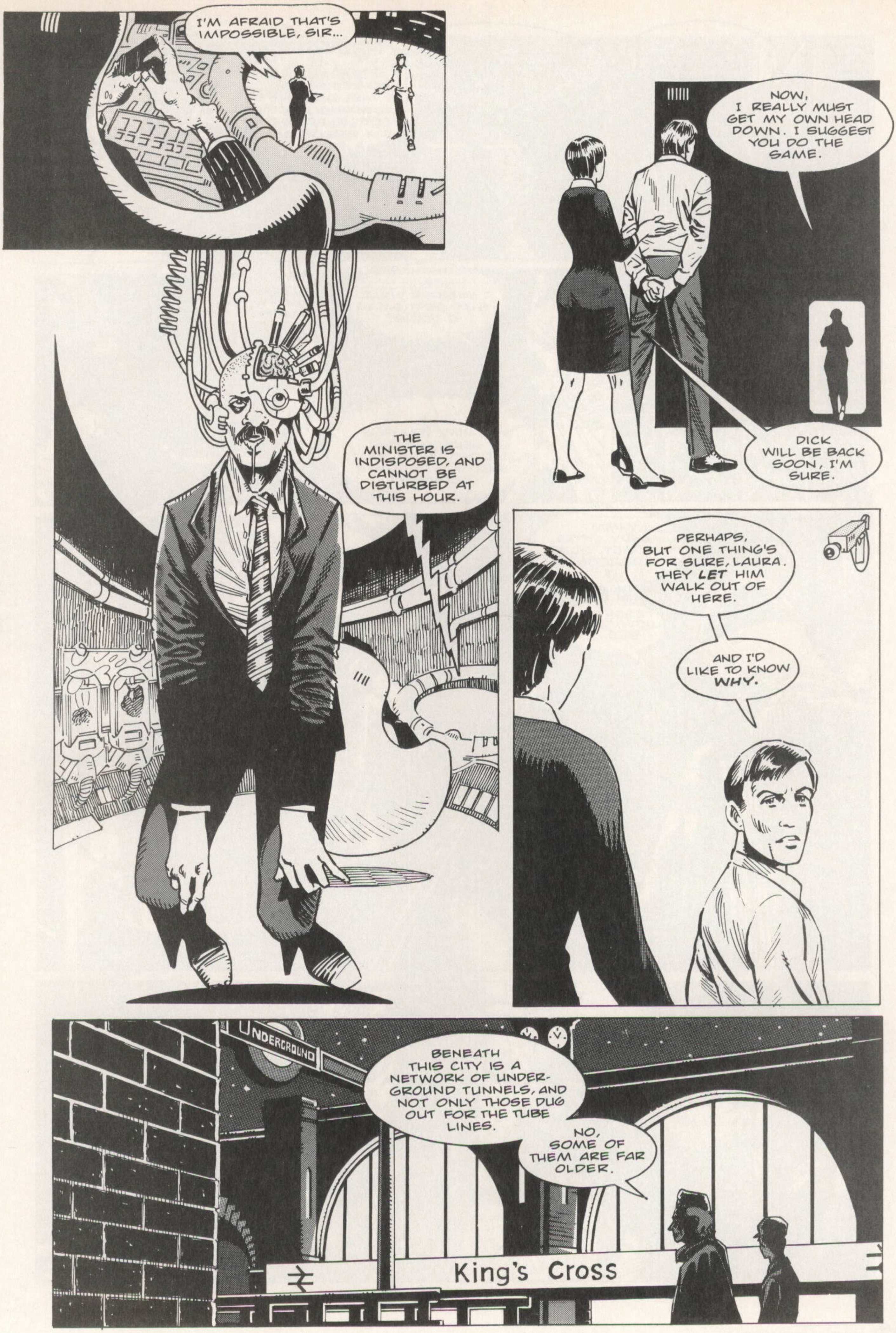
PART ONE

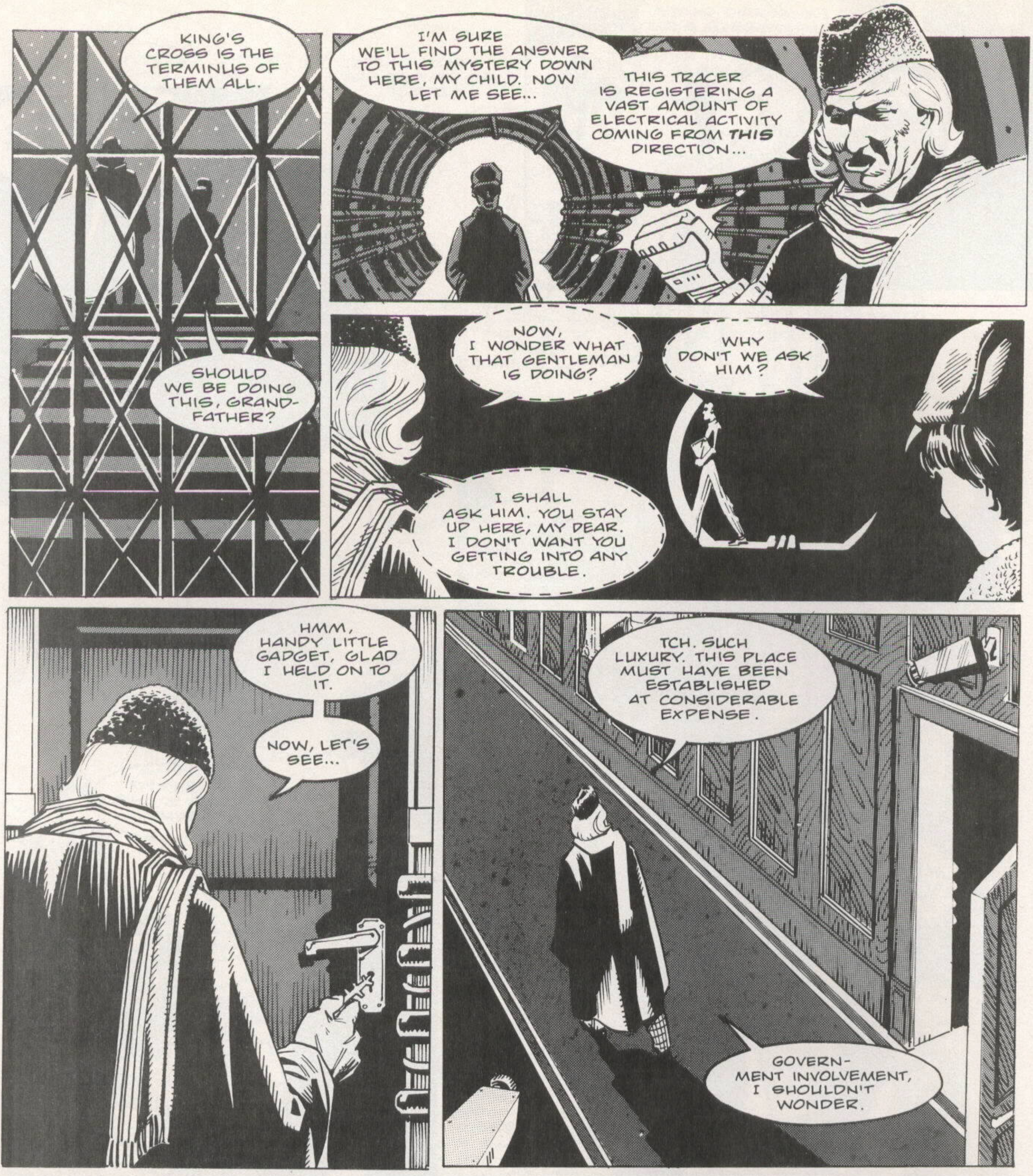

"...AND TIME TAKES TIME IN A ROAD AS LONG AS IT'S WIDE, AND AS THE ASPHALT GIANTS...
"...IT'S IN THE HEART, IT'S IN THE BLOOD, AND THE BEAT GOES STRONG, AND ON, AND CONNECT...
THE SOHO MILK
THE SOHO MILK
...CONNECT TO THE TIME, AND ONLY THE TIME, AND BEAT THE TIME, AND DIG...
EXCUSE ME... ARE YOU UNWELL?
ER...I... I AM...
AAAGHH! NO!
HELP ME!!

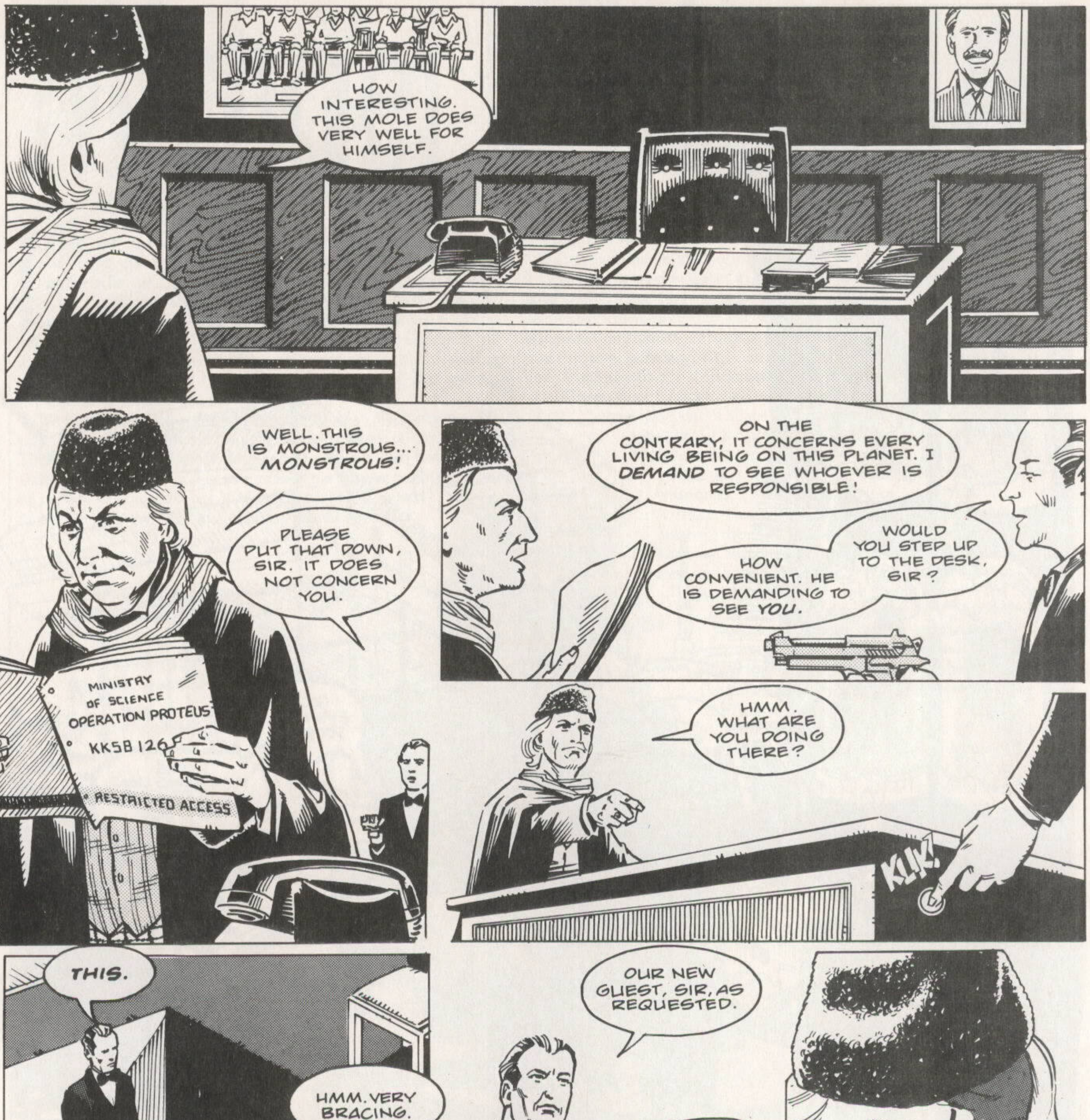
STORY: GARETH ROBERTS
ART: MARTIN GERAGHTY
LETTERS: ELITTA FELL
EDITOR: GARY GILLATT

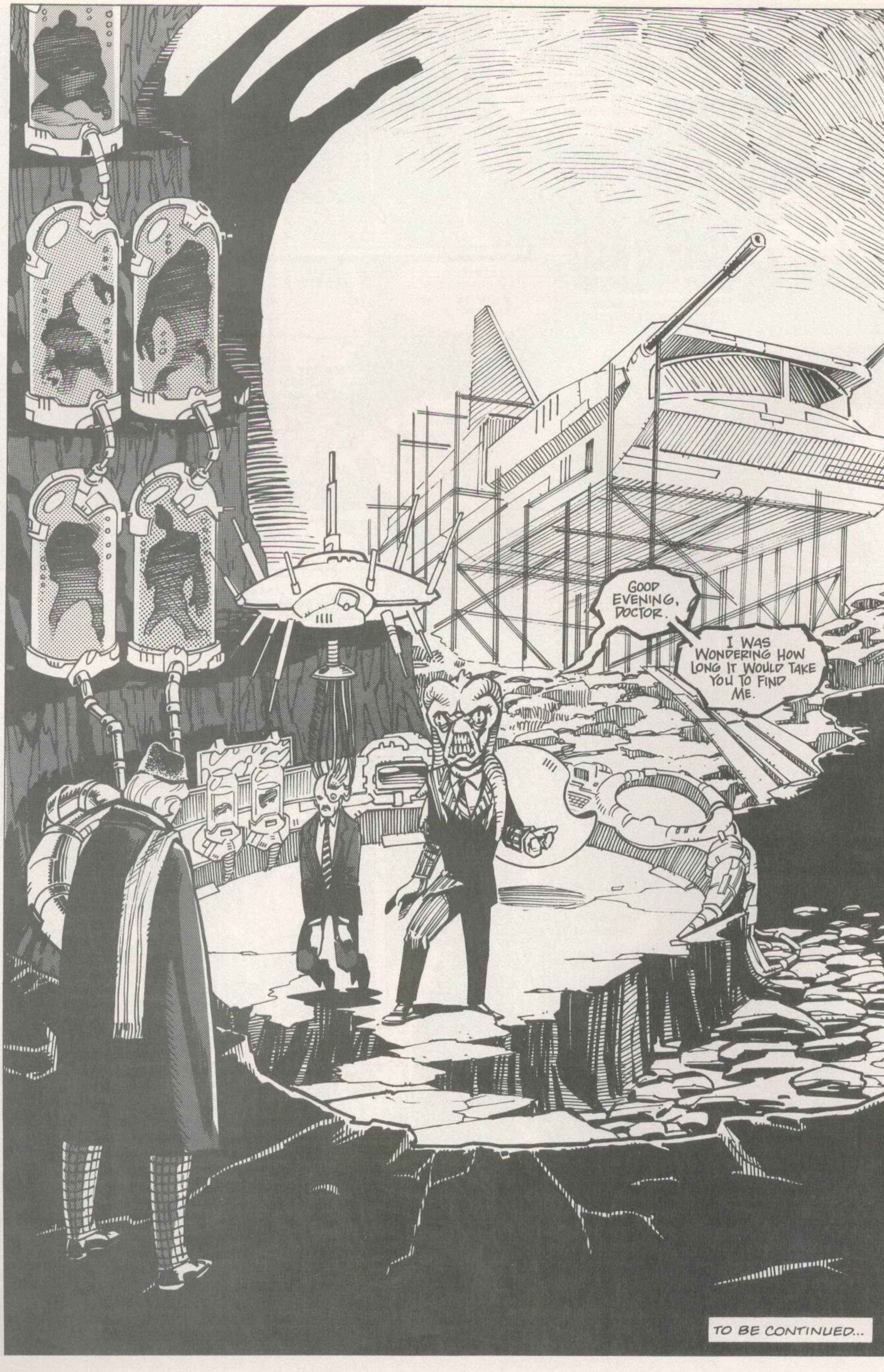

AAARGH...
YOU MUST...
HELP ME...
AIIEEE!!
I DON'T KNOW HOW. WHAT'S HAPPENING TO YOU?
STOP THE... THE PROJECT... THE CROSS...
THE DEEPS...
LATER THAT NIGHT...
...AND THEN HE DIED, GRANDFATHER...
IT WAS TERRIFYING. A COMPLETE, ACCELERATED PHYSICAL CHANGE.
INDEED, SUSAN. NOT WHAT ONE WOULD EXPECT TO SEE IN THIS CENTURY. MOST PERPLEXING.


I KNOW YOU DON'T WANT TO GET INVOLVED IN THINGS, BUT...
ALL HE SAID WAS "THE CROSS...THE DEEPS".
HMM. I OUGHT TO ASK WHAT YOU WERE DOING IN SUCH A PLACE AT ALL.
SORRY, GRANDFATHER. BUT THE LIVES OF YOUNG PEOPLE IN LONDON ARE FASCINATING.
BUT WHAT YOU'VE SEEN SUGGESTS AN EXTERNAL INFLUENCE. IT COULD THREATEN US. IT COULD THREATEN MY WORK HERE.
WE MUST INVESTIGATE.
WAIT A MOMENT. THE CROSS, THE DEEPS...
OF COURSE!
ELSEWHERE...
I WISH YOU'D STOP WORRYING, CLIVE.
LAURA, HE'S BEEN GONE SEVEN HOURS. AND YOU SAW HOW ILL HE LOOKED. WHY DID HE JUST BLUNDER OFF LIKE THAT?
PROJECT room 1
I'VE BROUGHT YOUR SUPPER.
AH, GROVE. ANY SIGN OF DICK ASHLEY YET?
I'M AFRAID NOT, SIR. SANDWICHES AND COFFEE, AS REQUESTED.
BUT HE CAN'T SIMPLY HAVE WALKED OUT. NOT OUT OF HERE!
WE'RE AS BAFFLED AS YOU ARE, SIR. SHALL I POUR?
HANG IT. I WANT TO SPEAK TO THE MINISTER.


I'M AFRAID THAT'S IMPOSSIBLE, SIR...
NOW, I REALLY MUST GET MY OWN HEAD DOWN. I SUGGEST YOU DO THE SAME.
DICK WILL BE BACK SOON, I'M SURE.
THE MINISTER IS INDISPOSED, AND CANNOT BE DISTURBED AT THIS HOUR.
PERHAPS, BUT ONE THING'S FOR SURE, LAURA. THEY **LET** HIM WALK OUT OF HERE.
AND I'D LIKE TO KNOW **WHY.**
UNDERGROUND
BENEATH THIS CITY IS A NETWORK OF UNDERGROUND TUNNELS, AND NOT ONLY THOSE DUG OUT FOR THE TUBE LINES.
NO, SOME OF THEM ARE FAR OLDER.
King's Cross


KING'S CROSS IS THE TERMINUS OF THEM ALL.
SHOULD WE BE DOING THIS, GRANDFATHER?
I'M SURE WE'LL FIND THE ANSWER TO THIS MYSTERY DOWN HERE, MY CHILD. NOW LET ME SEE...
THIS TRACER IS REGISTERING A VAST AMOUNT OF ELECTRICAL ACTIVITY COMING FROM **THIS** DIRECTION...
NOW, I WONDER WHAT THAT GENTLEMAN IS DOING?
WHY DON'T WE ASK HIM?
I SHALL ASK HIM. YOU STAY UP HERE, MY DEAR. I DON'T WANT YOU GETTING INTO ANY TROUBLE.
HMM, HANDY LITTLE GADGET, GLAD I HELD ON TO IT.
NOW, LET'S SEE...
TCH. SUCH LUXURY. THIS PLACE MUST HAVE BEEN ESTABLISHED AT CONSIDERABLE EXPENSE.
GOVERNMENT INVOLVEMENT, I SHOULDN'T WONDER.
GROVE. THERE IS AN INTRUDER IN THE ENTRANCE HALL.
BRING HIM TO ME.


HOW INTERESTING. THIS MOLE DOES VERY WELL FOR HIMSELF.
WELL. THIS IS MONSTROUS... MONSTROUS!
PLEASE PUT THAT DOWN, SIR. IT DOES NOT CONCERN YOU.
MINISTRY OF SCIENCE
OPERATION PROTEUS
KK5B 126
RESTRICTED ACCESS
ON THE CONTRARY, IT CONCERNS EVERY LIVING BEING ON THIS PLANET. I DEMAND TO SEE WHOEVER IS RESPONSIBLE!
WOULD YOU STEP UP TO THE DESK, SIR?
HOW CONVENIENT. HE IS DEMANDING TO SEE YOU.
HMM. WHAT ARE YOU DOING THERE?
KLIK!
THIS.
HMM. VERY BRACING.
OUR NEW GUEST, SIR, AS REQUESTED.
WHAT IS ALL THIS-
GRACIOUS ME!


GOOD EVENING, DOCTOR.
I WAS WONDERING HOW LONG IT WOULD TAKE YOU TO FIND ME.
TO BE CONTINUED...

Michael Wisher

Gary Russell remembers Michael Wisher, the *Doctor Who* actor who died recently.

I cannot remember exactly when I first spoke to Michael Wisher, but I do know that he made the call and it was a Tuesday night. I'd written to him as a fan, not just of his portrayal of Davros in *Genesis of the Daleks,* but also of all his performances in *Doctor Who*. So he rang me up and we just talked at length and arranged to do an interview for the *Doctor Who* fanzine, *Shada*, I was just setting up. As it turned out, I never did the interview, we just spent a lot of time writing and talking to each other. He was on tour a lot around then and our free time never seemed to quite match up.

We finally met face to face in 1984 at a *Doctor Who* convention – his first – in Swindon and got on like a house on fire. There he regaled not just me but a whole audience with his Dalek impersonations and descriptions of the various parts he played. Kalik in *Carnival of Monsters* was his favourite: "pure 'whips in the cupboard' material" he always said.

From then on, we became increasing involved in various projects – Michael's enthusiasm for *Doctor Who* and everything associated with it meant that he quickly agreed to help out with a new project Bill Baggs (now of BBV fame) and I thought up – the now defunct Audio Visuals, an amateur dramatics group who wrote and created new *Doctor Who* adventures on audio tape. Michael gave voice to quite a few characters over the years, including Daleks, an eighteenth century devil worshipper and a contemporary cartoonist whose creations came to life. Throughout this time, Michael was never less than totally professional and most of all, he'd throw himself into anything you asked him to do with the same one-hundred percent that he'd put into 'real' jobs.

After that, he went with equal gusto into the burgeoning *Doctor Who* spin-off video market. Reeltime Pictures cast him as Sergeant Benton's father in their first *Doctor Who* spin-off adventure *Wartime*, with John Levene. Bill Baggs utilised his talents again in *Summoned by Shadows*, the first of the *Stranger* videos with Colin Baker. Then Dreamwatch Productions cast him in *Shakedown: Return of the Sontarans* and most recently Kevin Davies asked him to appear in the linking drama segments of *Dalekmania*, the video about the making of the Amicus Dalek movies.

Although Michael will always be best remembered as the first and, it is generally acknowledged, best Davros, to me and the many other *Doctor Who* fans who met him in more recent years, he will be remembered as a fan of the show, a fan of other fans and, most of all, a dear friend.

Our sympathies and best wishes to Anne-Marie Wisher and family. ◆

Michael Wisher's *Doctor Who* credits

The Ambassadors of Death
as John Wakefield

Terror of the Autons
as Rex Farrell

Carnival of Monsters
as Kalik

Frontier in Space
Planet of the Daleks
Death to the Daleks
as Dalek Voices

Genesis of the Daleks
as Davros

Revenge of the Cybermen
as Magrik

Planet of Evil
as Morelli

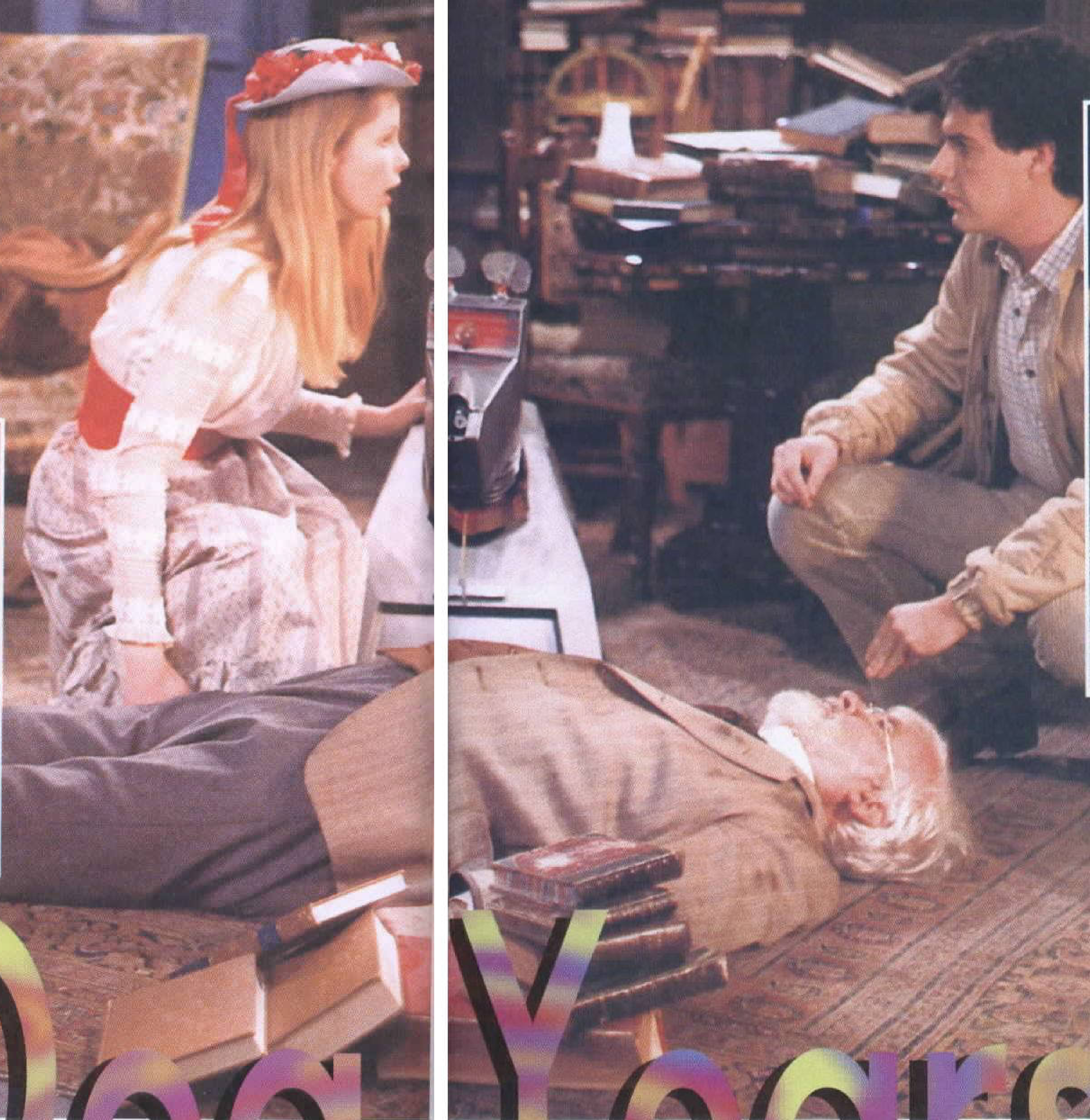
Far left:
Terence Lodge as Orum and Michael Wisher as Kalik in *Carnival of Monsters.*

Centre:
Michael Wisher as Davros in *Genesis of the Daleks.*

Above:
Magrik, the Vogan played by Michael Wisher in *Revenge of the Cybermen.*
Photos © BBC Video

Dog Years

David Brierley is well-known to *Doctor Who* fans as the 'other' K9, providing the voice for the Doctor's computerized canine in Season Seventeen. **Mark Owen** and **Steve Hall** caught up with him on the Isle of Man to discuss his dog-days on the series.



This spread clockwise from top left: After being attacked by the wolf weeds, K9 is brought before Lady Adrasta in *The Creature from the Pit.* Photo © BBC;

Romana (Lalla Ward), K9 and Chris (Daniel Hill) tend to the unconscious Professor Chronotis (Denis Carey) in *Shada.* Photo © BBC Video;

K9 bravely tries to fend off the wolf weeds in *The Creature from the Pit.* Photo © BBC;

The fearsome Soldeed meets the Doctor's robot hound in *The Horns of Nimon.* Photo © BBC.

A person's voice is part of their identity. It can produce an image of what a person looks like and how they act. *Doctor Who*, which has brought us the rasp of the Daleks, the emotionless monotone of the Cybermen and dozens of other extraordinary voices, understands this better than most. But in some cases, these expectations are confounded.

David Brierley is not what we expected. The voice of K9 is established in all our minds as a high-pitched, almost strangulated squawk. David's voice is rich, mellow, and imbued with sufficient authority for the title role in JB Priestley's *An Inspector Calls.* The play is being performed on the Isle of Man by The Middle Ground Theatre Company as part of their 'Highlands and Islands Tour'.

We met David after a performance at the Gaiety Theatre, Douglas, accompanied by the local contingent of *Doctor Who* fans. "I was delighted that I was going to be here and able to meet you, because you are the first *Doctor Who* group that I have actually met," David revealed over a pint of the local real ale. "I get invited to conventions, but but very often it's 'Well, come on Friday night, and then stay for Saturday and Sunday.' But we're generally working on Saturdays, then travelling on Sunday and working on Monday, so it's very difficult. People have written to me and I've sent them K9 photographs. I still get an enormous amount of letters."

David's commitment to live theatre is very apparent, so it was a surprise to discover that acting was not his first career choice. "I got a scholarship to Sadler's Wells to be a ballet dancer. I did very well in the company which became the Royal Ballet. But I got very big-headed, because I was very strong in the throws. One morning I cut a limbering class, went to do a company rehearsal class, and wrecked my leg. And that was the end of me and dancing. It was partly the company's fault, so they organised me into the theatre at Richmond on the Green, Surrey. I went in there as an assistant stage manager, and the first thing I had to learn was not to get across the stage in three bounds!"

David gradually moved into acting. "I didn't go to drama school, so I was a playing ASM. I'd be in the theatre by 10.00am painting the backdrops, and then have a small part. I was what is known as a juvenile character actor. I was never the handsome 'Anyone for tennis?' type – I was the teddy boy or the errand boy or the village idiot.

"After that I became a playing stage manager in Ventnor, on the Isle of Wight, and then I went to the Royal Court Theatre in a play called *The Son of York*, about what a lovely chap Richard III was really. That was my first job as an actor without working backstage."

Moving from the theatre was, as David puts it, "A sort of progression. You're around, and start doing television, working for all the companies as a freelance." Some of his early work came on another perennial series, where David achieved an unusual distinction: "I am the only actor who has played three different parts on *Coronation Street*. I was in episodes six to fourteen as a friend of Ken Barlow. A few years later I was Sub-Lieutenant Arthur Sugden of the Sea Scouts, with a beard – I normally have a beard. Then a few years after that I played Harold, Hilda Ogden's carpet-fitter!"

It was between his last two visits to Weatherfield that David was contacted by the *Doctor Who* production team who were looking for a new actor to voice K9 for Season Seventeen.

"I actually didn't want to do it. They were in real trouble, because John Leeson decided he didn't want to do it any more. He'd made a rod for his own back, because he agreed to be in rehearsal all the time and that's very, very boring. It was really just reading the K9 bits. There's no direction, there's nothing to stimulate you, because once you've produced this voice, that's it! So he got really put out with this and decided that he was going to go. He was coming to the end of his contract, so he said, 'No, I don't want to do it any more.'"

> **"Tom Baker and I discovered we had a meeting of minds – we could get on, and we had a bit of fun with K9"**

David was eventually persuaded to take the role of K9 by producer Graham Williams and Christopher Barry, who was an old friend and the director of David's first story, *The Creature from the Pit.* "Of course, that was a very gentle introduction to playing K9, and they made it very easy. Through that, Tom Baker and I discovered we had a meeting of minds – we could get on, and we had a bit of fun with K9 as opposed to making him this completely acerbic, remote creature. There was a bit more character to him – not a lot, but a bit. That's what we developed and it grew from that.

"The dog itself was a marvellous piece of construction. It had refrigerator motors to drive the ears, a washing machine motor to drive the wheels and another motor to drive the tail. I used to work in conjunction with Nigel Brackley from Special Effects. He would know when I was going to do the lines, and I would know where he was going to position the dog before I did the lines.

"The only problems we had were on location when poor old K9 had to go on grass or something, because his wheels were very small. Occasionally they would dig in and he'd fall on his nose. So they used to have to lay a mat the colour of the surface he was going over, so that he could actually proceed. Mind you, they did have two K9 props – Nigel always had another one in the back of his car, just in case."

David adopted a different work technique to overcome the limitations experienced by his predecessor. "I just used to go for the read-through, then they would rehearse for two or three weeks, and I used to go in for the tech run and produce a sort of humanoid version of the voice, and then we'd go into the studio. We did it 'live', with a lot of ad-libbing, and we wouldn't have been able to do that had it been pre-recorded. As far as cost is concerned, pre-recording was obviously a better way to do it, because it would mean that I would just go into a recording studio for maybe half a day and do the whole bit. I really enjoyed being K9 very much indeed.

"He was very difficult to write for, because there was no problem that he couldn't solve. They'd bring in Wolfweeds and he'd get caught up in them and things like that, but they had to do that to get him out of the way so Tom and Lalla could have a problem. Once K9 was there, there wasn't a problem, because he could zap things and solve things.

"The soothsayer in *The Creature from the Pit* was played by Geoffrey Bayldon. He's another mate of mine, and a Yorkshireman. Another lovely man, but then there aren't many nasty actors about."

David's foremost memory of his next story, *Nightmare of Eden*, concerns a clash of personalities between Tom Baker and the serial's director, Alan Bromly. "The director was of the old school. He was very pernickety and liked to fiddle around. And Tom got so bored, so he shouted, used a lot of Anglo-Saxon, and that was it – the director just walked off. Then Graham took over, and that was fine, of course, because Graham was just wonderful. Actually, it was only Tom being funny, but Alan Bromly took it the wrong way.

"Tom did upset people at times, but only because of the way he said things. As I say, Tom would take a view of a problem, and he said things in his own way. While he hasn't got a Liverpool accent, there's still a lot of humour which can percolate through. If you took it the wrong way then he would actually drive on, make you squirm, but he never did that with me. He and I were great mates, and so were Graham and Doug Adams. Tom was the 'star', but only in the studio. You'd get Tom in the bar and it would just be a bunch of mates, with drinks and jokes. Outside the professional area of the studio there was no rank, just actors all together. It didn't matter what your job was, each was equally important.

"Of course, Tom married Lalla and I knew all about that, therefore I wasn't fazed by it. Some people were, but it didn't bother me at all. I wasn't embarrassed about it – it was very good."

Despite such an egalitarian attitude, *The Horns of Nimon* found K9 trundling further into the spotlight. "K9 was very important in that. Tom said, 'This show should be called bloody *Doctor K9!*', but it was a joke, he didn't mean it. Graham Crowden was in it – I thought he was absolutely marvellous."

David's final *Doctor Who* story was *Shada*, abandoned in mid-production in 1980 after a BBC strike. "It was frustrating because it was so good. It was the best, it really was the best. Pennant Roberts was an absolutely brilliant director, and it suddenly came alive. We'd been

Above: Romana and the Doctor (Tom Baker) come to the aid of Della (Jennifer Lonsdale) in *The Nightmare of Eden*. Photo © BBC.

Right: David Brierley.

doing it for a bit then, and maybe we were a bit blasé about it, but Pennant came in, with this great Welsh enthusiasm, and was brilliant. You ought to get the tape actually, it's very good."

The video release of *Shada*, complete with linking narrative by Tom Baker and freshly recorded K9 dialogue, came some twelve years after the story's cancellation. Had it been difficult to recreate K9's voice? "Not at all. Not in any way, shape or form. The only thing was, we went into a commercial studio in Soho, and they had no idea how to produce this voice. They had 120 tracks, and they were fiddling around, doing things, twisting knobs, and it wasn't right. I said, 'Hang on a minute, what are you doing? The way I did K9 was with a lip-mike.' So they got a lip-mike, and I said, 'Now, all you do is take all the bass out of what I do.' They did that and said, 'Crikey, it's K9!' It's not very technical – just a lip-mike, take the bass out, and let me squeak away. But had I not remembered . . ."

Shada is David's only *Doctor Who* story to be released by BBC Video to date. "Maybe they should bring out *The Creature from the Pit*, because that was the transition from John to me. It would be nice to have one featuring John, and then that one, to compare the two. In fact, John Nathan-Turner was involved when we were doing the *Shada* video and he said, 'Would you be interested in doing *The K9 Story* for BBC Enterprises?' A video devoted to K9, the development of K9, and I suppose how he was built – bring Nigel in and look at what he did, and so on. I said yes, but it hasn't happened yet. But he's a great wheeler-dealer, John, and maybe it will happen. If it does then I'd love to do it, most definitely. John said he'd got it in the back of his mind somewhere, so maybe it will come to fruition. I really hope so. I just hope I'm not involved in Taunton or Lichfield or somewhere."

Fifteen years after David's work on *Doctor Who*, he is still finding himself asked to sign copies of Beatrix Potter's *The Tale of Peter Rabbit*, simply because K9 once read a passage from it to the Doctor. Does he find it odd that so much attention is focused on such a small part of his career?

"No, not at all. I'm delighted with it. It was a very interesting period of my life, it was absolutely great. I have no problems at all in that area." He smiles, finishes his pint, and adds a qualifying remark: "But I must admit, it's nice to be on the stage as opposed to being behind a set of screens in a boring studio!"

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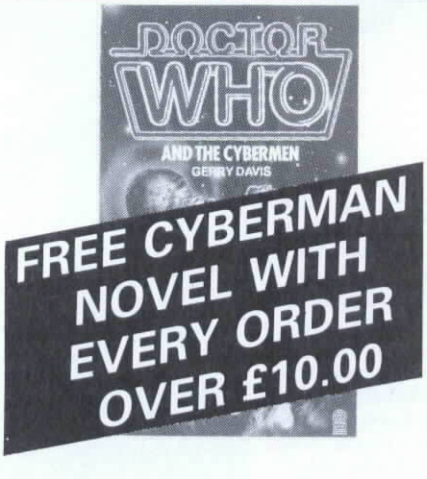

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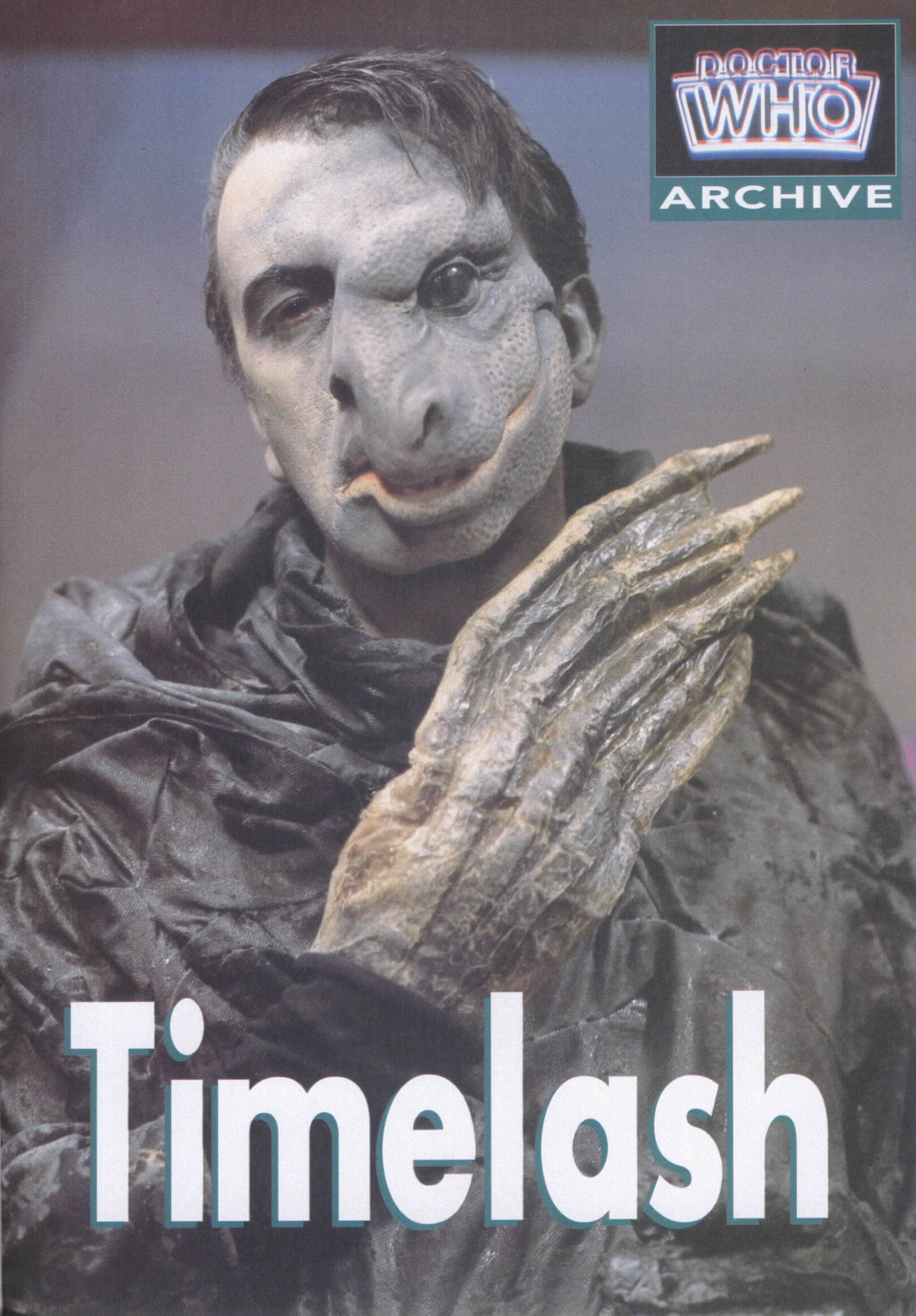


DOCTOR WHO
ARCHIVE

Timelash

SYNOPSIS

PART ONE (drn: 45'00")

The TARDIS, carrying the Doctor and Peri, encounters a Kontron time tunnel, one end of which is located on Earth, 1179 AD. The craft is severely buffetted by the tunnel.

On the world of Karfel, three rebels try to escape from the Citadel in an attempt to bring down the planet's ruler, the Borad. One by one they are captured by Guardoliers and giant blue-skinned androids. One of the rebels is brought before the Borad – a figure hidden in a high-backed chair. The others, Councillor Tyheer and young Gazak, are sentenced to be banished in the Timelash by Maylin Renis and the Council of the Inner Sanctum. There is dissent in the Council as Mykros, who is to marry the Maylin's daughter, Vena, voices his concern about the Borad's time experiments and the fact that their leader never appears in public. Their former allies, the Bandrils, are also about to attack. Tyheer and Gazak are flung into a vortex – the Timelash – whose terminal is a cabinet standing in the Inner Sanctum. They vanish into the tunnel. The Borad, a feeble old man, appears on a screen to remind the Karfelons how he is working to help them.

Mykros manages to talk to Maylin Renis in the power room as Renis transfers power to the Borad using a mirrored amulet, something which arouses Mykros' curiousity because mirrors are banned on Karfel. Renis is forced to obey the Borad and divert all available power for the experiments, jeopardising hospital patients including Renis' wife. The unseen Borad monitors their conversation and sends for Renis, whom he ages to death with a ray weapon. Another official, Tekker, is appointed as the new Maylin, and his first act is to have Mykros thrown into the Timelash. Before sentence can be carried out, Vena grabs the amulet from Tekker and falls into the Timelash.

Vena's image passes like a ghost through the TARDIS control room. The TARDIS travels along the tunnel to Karfel, to the delight of Tekker and the Borad who realise that the Doctor can regain the amulet for them. Observing the Timelash on the scanner screen, the Doctor is puzzled as to how the Karfelons have gained such technology since his last visit.

Tekker welcomes the Doctor and Peri and arranges hospitality. In a parley with the Bandril ambassador he deliberately breaks the Intergalactic Treaty of Cooperation by denying the Bandrils their grain supply. The famine-struck Bandrils declare war. Peri is furtively handed a note reading "Sezon at the Falchan Rocks" by a young Karfelon just before one of Tekker's aides, Brunner, takes her on a tour of the Citadel. When a Guardolier tries to capture her, she flees into a cave system. There she is attacked by a reptilian creature – a Morlox – and is rescued by Sezon, Katz and some other rebels. However, Brunner has

found the dropped note and a Guardolier patrol captures the group. Peri is imprisoned apart from the others.

Tekker tells the Doctor that unless he recovers the amulet, Peri will suffer. The Doctor takes the TARDIS to where he calculates Vena will have arrived – a remote cabin near Inverness in 1885, where she is being tended by a young teacher called Herbert. The Doctor takes Vena back to Karfel, unaware that Herbert has stowed away. They arrive on Karfel and Tekker takes the amulet. Sezon and his rebels are about to be thrown into the Timelash, a fate which Tekker declares the Doctor will be the first to suffer . . .

PART TWO (dm: 44'35")

Using a mirror he picked up in Herbert's cabin, the Doctor sends his android captor berserk. In the ensuing chaos, the rebels overpower the Guardoliers. Tekker and his aide Kendron escape, while Brunner and an android are pushed into the Timelash. With the Inner Sanctum secured, the Doctor risks entering the Timelash to get some Kontron crystals. These he then makes into two devices which can reflect energy rays back to their source and also cast a false time image of himself.

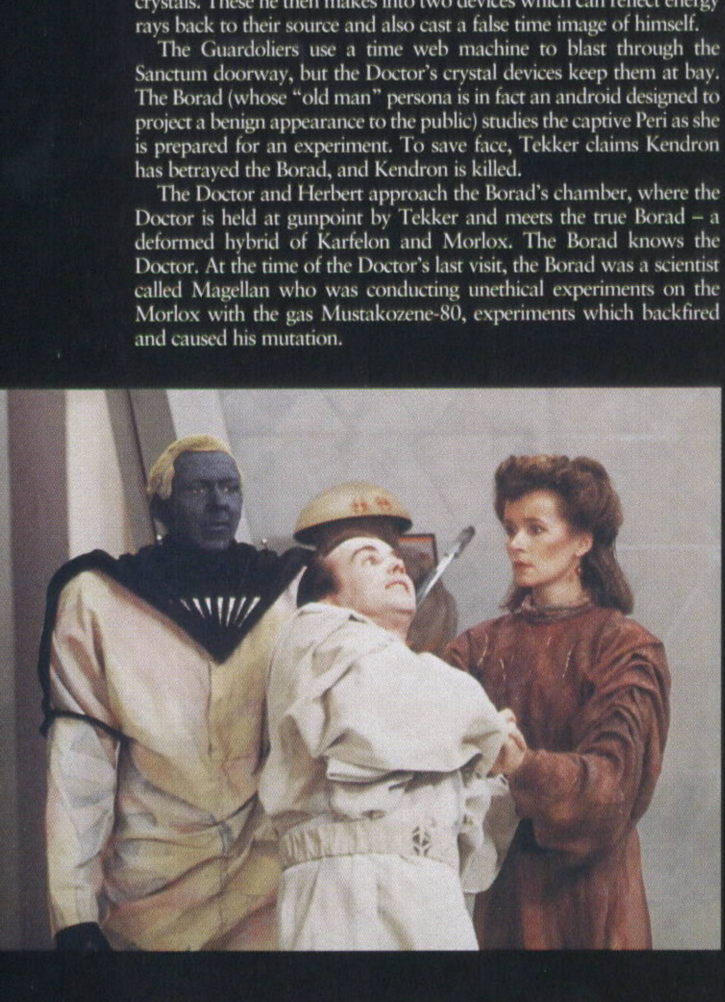
The Guardoliers use a time web machine to blast through the Sanctum doorway, but the Doctor's crystal devices keep them at bay. The Borad (whose "old man" persona is in fact an android designed to project a benign appearance to the public) studies the captive Peri as she is prepared for an experiment. To save face, Tekker claims Kendron has betrayed the Borad, and Kendron is killed.

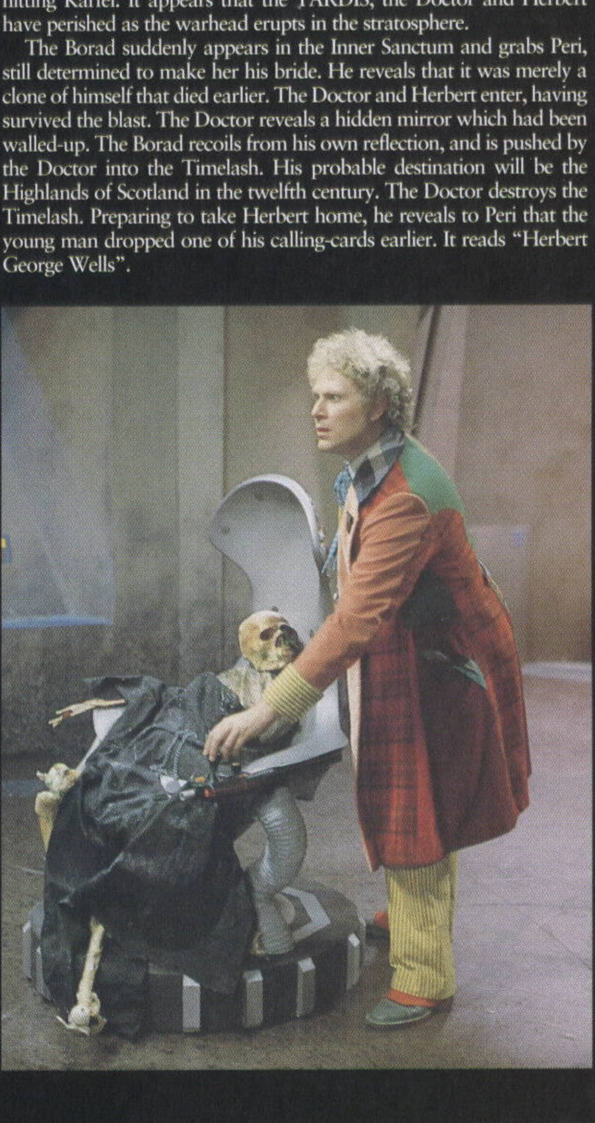
The Doctor and Herbert approach the Borad's chamber, where the Doctor is held at gunpoint by Tekker and meets the true Borad – a deformed hybrid of Karfelon and Morlox. The Borad knows the Doctor. At the time of the Doctor's last visit, the Borad was a scientist called Magellan who was conducting unethical experiments on the Morlox with the gas Mustakozene-80, experiments which backfired and caused his mutation.

The Borad explains that he wants the Bandrils to wipe out the Karfelons. Then he will destroy the Bandrils and repopulate Karfel with other mutants like himself. His mate will be Peri, who has been secured to a stake in a Morlox cave with a cylinder of Mustakozene-80 strapped to her chest which will cause her to fuse with one of the creatures. Tekker objects to the Borad's plan and is killed. The Borad then fires his time web beam at the Doctor, who uses the crystal device to turn the energy back on its user. The Borad ages to death in seconds, and the Doctor and Herbert then rescue Peri from the Morlox.

The Bandrils fire a bendalypse warhead at Karfel. Herbert sneaks on board the TARDIS again but learns that the Doctor intends to sacrifice himself by placing his ship in the path of the warhead to prevent it hitting Karfel. It appears that the TARDIS, the Doctor and Herbert have perished as the warhead erupts in the stratosphere.

The Borad suddenly appears in the Inner Sanctum and grabs Peri, still determined to make her his bride. He reveals that it was merely a clone of himself that died earlier. The Doctor and Herbert enter, having survived the blast. The Doctor reveals a hidden mirror which had been walled-up. The Borad recoils from his own reflection, and is pushed by the Doctor into the Timelash. His probable destination will be the Highlands of Scotland in the twelfth century. The Doctor destroys the Timelash. Preparing to take Herbert home, he reveals to Peri that the young man dropped one of his calling-cards earlier. It reads "Herbert George Wells".





PRODUCTION

In early 1983, script editor Eric Saward received an unsolicited storyline featuring the Daleks from Glen McCoy, an aspiring writer. Saward rejected the storyline, but suggested that if it were rewritten to omit the Daleks, he would be prepared to reconsider it.

McCoy had been a keen writer since childhood and was working as an ambulance man while pursuing a career as a writer of books and television series, including episodes of *Angels*. Following Saward's requests, McCoy revised his storyline. The three key ideas on which the story was based were the concept of a tunnel linking two different time periods, a half-man/half-monster, and the involvement of the novelist HG Wells. On the strength of this, Saward commissioned McCoy for a scene breakdown on Wednesday 11th May 1983.

Various elements from the works of HG Wells were used, along with the writer himself – who was referred to as "Herbert" in the script and credits to preserve the secret of his identity until the final scene. The concept of the TARDIS linked in with Wells' 1895 novel *The Time Machine* (itself a development of Wells' serial *The Chronic Argonauts* which appeared in *Science Schools Journal* in 1888), and the name "Vena" was inspired by Weena, the girl befriended by the novel's lead character. The subterranean Morlock creatures from *The Time Machine* became the reptilian Morlox. The amalgam of Morlox and Magellan to form the Borad echoed the hybrid experiments in Wells' second scientific adventure, *The Island of Dr Moreau* (1896). The concept of the Doctor moving about invisibly stemmed from *The Invisible Man*, published in 1897 and serialised in *Pearson's Weekly* earlier the same year.

Born in 1866, Wells was a student teacher at Midhurst Grammar School from the age of seventeen (as he comments in Part One), and was also undertaking writing work to supplement his poor pay as a teacher. His science-fiction work began at the age of nineteen, which fits in with the 1885 dateline, although McCoy's script gives Herbert's age as "about twenty-five". In appearance, however, Wells was very unlike the Herbert played by David Chandler. He was undersized and stocky, had a large head with blond hair, a drooping moustache and pale blue eyes under tufted eyebrows. He spoke with a Cockney accent. Given his scientific curiosity, and his scholarship to the Normal School of Science in South Kensington in 1884, it is likely that Wells would have been as interested in the occult as his television counterpart.

Pleased with the ideas, Saward pressed ahead and commissioned the first episode of the serial on Friday 24th June. Part Two was given the go-ahead by Saward on *Doctor Who*'s Twentieth Anniversary, Wednesday 23rd November. It was decided that there would be no outdoor scenes or other material that called for filming or OB work, so that the story could be taped in two three-day studio sessions. By May 1984 the serial was scheduled as the penultimate story of Season Twenty-Two. Some early press documentation made reference to Vena, one of the High Council, falling from grace (with no mention of her involvement with Mykros) and throwing herself into the time corridor with the amulet before she could be executed.

The draft scripts were submitted around late July 1984. Originally, the creatures attacking Karfel are the Gurdels. The character of Aram is a man, and in the opening scenes Gazak nurses a bloody left shoulder. Aram (and later Mykros) speaks of aiming to join the Underground Network and decides to head for the parapets of the Citadel. The character of the Maylin is named Maylin Vena (the same name as his daughter). The "old man" version of the Borad who appears on the screens to address the Karfelons (or Karfelites as the script also calls them) is revealed as a machine after his initial address, this fact being held back until Part Two of the transmitted version. In the scenes set in the power vault, Mykros talks to Maylin Vena about his brother who has been tried for crimes he did not commit. The Gurdelon ambassador was described as an ugly creature resembling a crocodile but with an essentially humanoid shape and dressed quite smartly. As he studies Peri's image on a screen, the Borad comments, "Perhaps in the near future I shan't be swimming alone", referring to his amphibious state (hence the tanks of water around his chamber). As a half-Morlox, the Borad cannot walk, depending on the automatic moving chair for mobility.

The first TARDIS scene has the Doctor chiding Peri about looking lost, to which she replies that she has had enough of feeling lonely. During the collision course with the Kontron tunnel (which was to be twenty-six minutes, TARDIS-time), the Doctor goes out into the TARDIS corridor and goes through several cupboards, finding a samurai outfit, a gladiator's sword, a laser gun and a policeman's helmet among other things. On arriving on Karfel (or Karfelon as it isreferred to at times), the Doctor also says that they are in

"the future" by at least a century (although no other point of reference is given and this was removed in rewrites). In these drafts, Tekker specifies that the blindness caused by the acidic juice from the plant studied by Peri is only temporary (making Peri's later use of it against a Guardolier more acceptable).

The rebel leader Sezon is described as "lanky", and Peri is suspected of being a Sanndar – a spy from the Citadel. The scenes in which Katz tests Peri by using her locket went on far longer, and it was explained that the gift was given to her grandfather by the Doctor a century earlier after saving the planet from famine. The locket bears an inscription referring to Gallifery which Peri has to explain to prove her identity (this was later rewritten by Saward to have Peri identify Jo Grant instead). Sezon is initially introduced to Peri by Katz as Sal (the name used by his friends), and is only later revealed as being the Sezon she has heard of. When the Guardoliers attack the camp, Katz is immediately shot down and killed.

CUT AND THRUST

At the start of Part Two, Brunner is knocked out in the fight and dragged out of the Inner Sanctum to be held prisoner, whereas after rewrites by Saward he is pushed into the Timelash along with an android. The Doctor says that each of the projecting lithoids inside the Timelash has a Kontron crystal on the end, which is not the case in the final version. After being removed from the detention cell at the start of Part Two, Peri overpowers her two Guardolier escorts and hides behind a door. There is, however, no scene of her being recaptured in this version – she is then simply bound up in the Morlox tunnel by her captors.

In the main attack on the Inner Sanctum, Sezon is shot dead, but in rewrites Saward opted to have the character merely wounded. It is towards the end of the skirmish that the Doctor and Herbert escape from the Sanctum to tackle the Borad, as opposed to after the attack has been quashed. In the early version, only Mykros and Vena are left alive after the battle. The death of Tekker is under different circumstances; Tekker offers to dispose of the Doctor, to which the Borad agrees, but as Tekker levels his weapon at the Doctor, the Borad shoots the time web beam from his chair, killing the Maylin. In the script, the crumbling remains of the Borad activate the release mechanism, freeing the female Morlox that is threatening Peri. The missile fired on Karfel is described by the Gurdel Ambassador as being a cyrax seven with a bendalypse warhead. When the Borad reappears in the Inner Sanctum, he demands that power should be switched through to his vault and androids, de-energising the central landing pad and hence destroying the Gurdel diplomatic party which is about to land. Much of this scene then has Mykros and Vena trying to stall him until the Doctor and Herbert enter. During this scene, the Borad also admits that he no longer needs Peri as his mate, which confuses the plot somewhat.

McCoy's scripts included several continuity references, including dialogue about the Eye of Orion from *The Five Doctors* and references to "defeating the Cybermen, the challenge of Sil and the evil of the Sontarans". Peri referred to the Daleks' time corridor from *Resurrection of the Daleks*, although this dialogue was altered by Saward to make it clear that Peri had not been involved in that adventure. In Part One, the Doctor is said to have visited Karfel one hundred years ago, and in Part Two the script specifies that behind the wall of the Inner Sanctum should be hidden a painting of Jon Pertwee's Doctor. Saward added the line about the Doctor being on Karfel "a regeneration or three back", but Tekker still notes that the Sixth Doctor has only one companion with him on this occasion, suggesting that the Third Doctor had travelled with more than one companion.

It was hoped that the establishing model shot of the Citadel on Karfel and the scenes of the Gurdel battle cruiser could be made as filmed inserts, although eventually these were done in the recording studio.

The director of the serial was Pennant Roberts, a freelancer who had first worked on the show on *The Face of Evil* in 1976 and directed *Warriors of the Deep* for Nathan-Turner the previous year. The sets and costumes were designed by Bob Cove and Alun Hughes respectively, working on their only *Doctor Who* serials. Make-up was supervised by Vanessa Poulton who had previously handled *The Macra Terror*. Visual effects were designed by Kevin Molloy, making his debut on the show as an effects designer.

Saward rewrote and restructured large parts of McCoy's scripts. At this point, there were worries about the length of the two episodes; Part One seemed far too long (running to 106 pages) while Part Two appeared to run short (only 84 pages).

Much of the dialogue was rewritten by Saward, particularly the scenes between the Doctor and Peri in the TARDIS. McCoy's dialogue had been charged with conflict between the pair (Peri: "Doctor, I know it must have taken you centuries to develop your infuriating habit of evasiveness, but it still makes me want to scream all the same!"; The Doctor: "This girl is going to give me ulcers"). The scenes in the TARDIS corridor were relocated to the console room, and the Doctor's callous attitude towards Vena ("She's not our immediate concern") was softened. Mykros was no longer determined to contact the Underground Network, and his dialogue with Vena about Karfel's situation was vastly altered. Saward changed the name of Maylin Vena to Maylin Renis, added Gazak's speech just prior to sentencing, and appended Mykros' further criticism of the Borad. Much of the dialogue between Renis and the Borad was trimmed, omitting lines about time experiments and the switching of the power, while extra dialogue was given to Tekker to explain Mykros' apparent crimes. Dialogue spoken by a scientist as the TARDIS is detected was given to the speaking Guardolier.

CHANGE AND CHANGE AGAIN

Other scenes altered included Aram's meeting with the Borad; Mykros and Renis in the power vault; Vena appearing in the TARDIS after, instead of during, the disruption from the tunnel; Brunner conducting Peri around the Citadel and later musing on her attractiveness. The scenes of the Borad admiring Peri were also trimmed. At the start of Part Two, after the group seal themselves in the Inner Sanctum, Saward removed Sezon's bitter diatribe against the Borad and also Vena's strange suggestion that they can use the Timelash to escape. The Doctor's hard-hearted attitude towards Herbert was toned down and also removed were Kendron's comments that the Borad's vault has the same smell as the Morlox tunnels. In McCoy's version, the Doctor states that he had last made a Kontron prism while in Timeschool on Gallifrey. The other device made by the Doctor could only be used once, hence the Doctor suggested using it on an android as opposed to a Guardolier. It removed the target by a hundred metres and a day – altered by Saward to being "an hour or so" – into the past. Events in Saward's version took place over a few hours, whereas McCoy's draft was set over a couple of days, with Sezon recalling the burning android from the previous day.

When the TARDIS returned to Karfel with the Doctor, Vena and Herbert, McCoy had it materialising back in the Inner Sanctum – providing an ideal means of escape for the Doctor's beseiged party in Part Two. Saward rewrote this, having the TARDIS land outside the Sanctum, although no reason for this new landing place was offered. Before the Doctor climbed into the Timelash at the start of Part Two, Saward brought out the Doctor's literary side, giving him the Dickens quotation "A far, far better thing than I have ever done", although this was later cut. While in detention, Peri called the Guardolier "Bumbo" ("Dumbell" in the finished recording), and the Doctor's original comment on seeing his third incarnation's likeness was "You forget how repellent you used to look".

Saward added dialogue for Kendron about the Doctor's last visit being erased from their history, and expanded on Tekker's discussion with the Bandril ambassador, explaining the conflict between the races. He also rewrote various scenes in Part Two, such as the Doctor's entrance to the Borad's chamber ("I thought I'd stumbled into your sewage works"), and omitted dialogue from Tekker about the Borad's vault being surrounded by swamps. Also dropped was Herbert crossing himself in terror on seeing the Borad and saying, "The devil himself". Inserted was the Doctor's claim to the Bandril ambassador that he is President of the High Council of Gallifrey. Saward removed some dialogue after the destruction of the missile in which Peri cries about the Doctor's death and how she will never see Earth again.

A particular bone of contention was how the Doctor and Herbert escaped the Bandril missile. In McCoy's draft, the Doctor explains, "A bendalypse warhead engaging a field of solid time energy like the TARDIS will inevitably neutralise on the force of impact". In the recorded version, the Doctor merely says that he will explain to Peri later how he had achieved this feat.

Some parts of McCoy's script indicated that more than one android should be seen at once, particularly during the use of the time web in Part Two. To save money, only one actor, Dean Hollingsworth, was cast to play all the androids – so no more than one appeared in any given scene.

Rehearsals for *Timelash* began on Wednesday 21st November, the day after recording completed on *The Mark of the Rani*. The main guest star for the serial was Paul Darrow, best known fof his performance as Avon in *Blake's 7*. Darrow had appeared in *Doctor Who* before as Captain Hawkins in *Doctor Who and the Silurians* Episodes 2-7. Roberts had worked with Darrow on *Blake's 7* and asked him to play Tekker, envisaging the character as very similar to Avon. Darrow wanted to shed the Avon image and asked if he could play Tekker as Richard III, complete with a hump and a wig, something Nathan-Turner was not keen on. The actor felt he had an excellent foil in Colin Baker, with whom he had worked on *Blake's 7*. Darrow was not happy with the script, however, and felt that the finished result was disappointing.

Roberts cast Denis Carey as the "old man" version of the Borad, having previously employed the actor as Professor Chronotis in *Shada* (Carey had also played the Keeper in *The Keeper of Traken*). Roberts cast Jeananne Crowley as Vena, with whom he had worked on the first season of *Tenko* and whose credits also included *Reilly – Ace of Spies*. Playing Mykros was Eric Deacon who had appeared in *King's Royal*. Neil Hallett, who had appeared in the thriller series *GS5* and *The Informer*, was cast as Maylin Renis. Dicken Ashworth from *Brookside* was given the role of Sezon, and Tracy-Louise Ward, playing Katz, went on to star in *CATS Eyes*.

Aram was still male in the recording scripts, but this was changed in casting by Roberts (who had created extra female roles in such scripts as *The Sun Makers* and *Warriors of the Deep*). The small role went to Christine Kavanagh, while David Chandler landed his first television part as Herbert. By turning the Bandril ambassador into a puppet character, another acting role could be saved. The creature was a simple hand-puppet which appeared briefly on screen in the Inner Sanctum. The voice artist was Martin Gower, who also appeared as Councillor Tyheer at the start of Part One, and was therefore already in studio.

During rehearsals for the first studio, Colin Baker and Nicola Bryant accompanied Nathan-Turner, Anthony Ainley and many other actors previously associated with the series across the Atlantic to attend a Twenty-First Anniversary celebration convention in Chicago from Friday 23rd to Sunday 25th November. After another week's rehearsal, the first studio session in Studio TC4 took place from Tuesday 4th to Thursday 6th December 1984, with recording from 7.30pm to 10.00pm on the Tuesday evening and then with an additional 2.30pm to 6.00pm on the two subsequent days.

INTO STUDIO

The first evening included all the scenes set in the TARDIS console room and the reception chamber on Karfel, with recording in transmission order. Some of Peri's dialogue in the first TARDIS scene where she apologises for "accelerating my mouth before putting my brain into gear" was dropped on recording. As a continuity reference, the star charts seen in *Earthshock* were reused in the first scene, and the eagle lectern made a brief reappearance. Basic computer graphics were fed to one of the monitors on the TARDIS console to represent the Kontron tunnel and the Bandril warhead. Part of the console was rigged to explode on cue in Part One. For the scene in which Vena floated through the console room, Crowley stood against a black backdrop and was superimposed onto the main picture. Shots of the empty TARDIS CSO screen were recorded in order that images from later scenes could be added into them, such as shots of the Inner Sanctum in Part One or the approaching model missile in Part Two.

Recording on the Wednesday morning began with the scenes in the Inner Sanctum for Part One, apart from the final scene of the episode that led into the cliffhanger. The Timelash prop itself was a hollow chamber dressed with interior flashing lights. Its triangular door could be removed during a roll-back-and-mix recording break to make it appear to dissolve. While the bulk of objects around the citadel were specified in the script as being triangular, the Timelash itself was described as a pentagonal block, about five feet high, with a star-shaped door.

The scripts referred to the androids as "fearsome-looking" and having metallic arms and claws, with Peri later referring to one in the drafts as a "gliding scrap-metal yard". In the draft scripts, the androids spoke using contractions (eg "The girl's escaped") which were removed on recording.

Victims vanishing into the Timelash disappeared during a recording run-on removed during editing. The shots of the old man talking to those in the Inner Sanctum were recorded at the end of each scene, with Carey standing against black drapes. The shot of the TARDIS travelling up the tunnel had the police box prop recorded against a black backdrop and superimposed into the main shot for later picture manipulation. The TARDIS materialised in the corridor by the usual means of roll-back-and-mix.

After this, a scene of the Doctor entering the TARDIS in the corridor was taped for Part Two, followed by the scene of the TARDIS materialising in the corridor in Part One. Following directly on from this were more scenes in the Inner Sanctum, starting with the cliffhanger and going as far as the Doctor constructing his Kontron crystal prism. The shots of the Doctor appearing and vanishing were post-recorded as inserts, and the shot of Katz's hand passing through the Doctor's

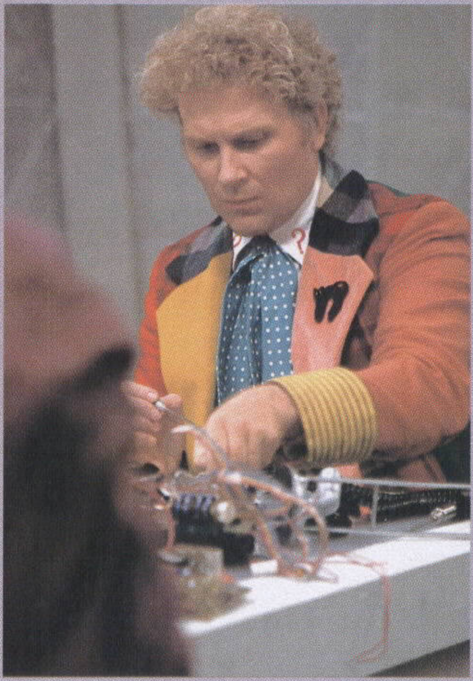


image required Ward to stand against a blue CSO backdrop. The guns used by Sezon and his rebels were working props which could fire a flash charge. The final scenes to be recorded that evening were of the time web machine being set up outside the Inner Sanctum.

The first scenes taped on the Thursday were the Guardoliers breaking into the Inner Sanctum with the time web machine in Part Two. This was recorded in three sections, with the door disintegrating more each time. The remaining scenes set in the Inner Sanctum for Part Two were then recorded. During the attack, a recording run-on allowed Hollingsworth to be replaced by a visual effects dummy of the android which then caught fire on cue and was removed in a roll-back-and-mix effect.

The portrait of the Doctor's third incarnation revealed behind the Sanctum wall was painted by an American fan artist, Gail Bennett, whom the production team knew through her series of American art cards. Bennett based her portrait on a publicity shot of Jon Pertwee from *Invasion of the Dinosaurs*.

The climax of Part Two included the first scenes with Robert Ashby as the Borad. The half-Morlox mask – the first make-up created for the series using a new form of latex – was fitted to the left-hand side of Ashby's face and his right hand covered in a latex flipper. At the end of the serial, the Timelash and its control console were rigged to explode. The final Inner Sanctum scenes were followed by material set in the citadel corridors that had not already been recorded for both episodes. The final scenes of the evening were two brief sequences with Peri imprisoned in the detention room which bridged the two episodes.

During the second batch of rehearsals on the serial, Baker and Bryant also began rehearsals for *Cinderella*, Nathan-Turner's pantomime at the Gaumont Theatre in Southampton which was set to open on Wednesday 26th December, shortly after recording on *Timelash* finished. The second studio session ran from Wednesday 19th to Friday 21st in Studio TC8. This comprised the scenes set in Herbert's cabin, the power room, the caves, the Borad's chamber and the Timelash itself, as well as all the model material. Model shots of the city, which included small flashing lights, were recorded as an establishing shot for Part One. The Bandril ship was CSOed onto a space background for some shots and was seen to fire a model warhead. The model shots also included all the material with the Bandril ambassador which was moved to match up with pre-recorded dialogue.

Because of a shortage of money, the cabin owned by Herbert's uncle seen in Part One was a reused set from the BBC serial *The Tripods*. Visual effects provided a means of moving the glass about on Herbert's ouija board and a recording run-on was used to achieve the appearance of Vena. The TARDIS materialised off-screen on a small "outdoor" set linked directly to the cabin. The power room seen in Part One was also a small affair, with some of its control panels rigged to explode. Unfortunately, a shot retained in the finished episode shows Neil Hallett inadvertently pulling one of the controls off in his hand.

The cave sets were filled with dry-ice smoke and a burning android dummy was used again. A black-and-white BBC publicity photograph of Katy Manning as Jo Grant was placed in Katz's locket for Peri to identify. In keeping with another of the serial's reference points, the Morlox were described by McCoy as resembling "the accepted shape of the Loch Ness Monster, but very fearsome". The visual effects team constructed the head and neck of one of the creatures which could be placed in shot with the intended victim. This was operated via pulleys by an unseen visual effects assistant.

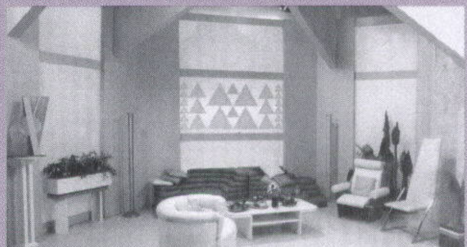
LAST BUT NOT LEAST

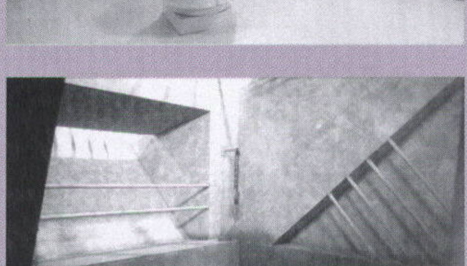
Recording on the final day included the scenes in the Borad's chamber. The deaths of Renis, Kendron and Tekker in the ray from the Borad's time web were all recorded in three stages, with recording pauses scheduled to add layers of ageing make-up, culminating in a dressed skeletal corpse of the character (although the sequence for Kendron was shot from the rear). For the revelation that the old man was an android, Carey was fitted with a special dummy costume down his back which revealed wires and flashing lights. Sequences were recorded of the Doctor moving "invisibly" around the room, to be mixed and superimposed in editing to achieve the ghostly image seen by Herbert. The apparent death of the Borad was achieved in two stages, again ending with a dressed skeleton.

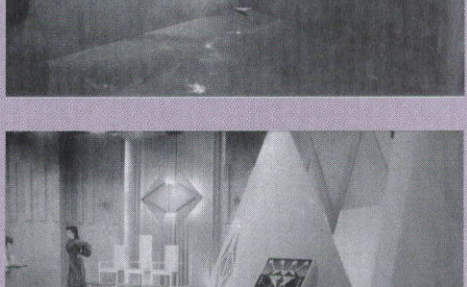
The final day also saw the taping of sequences set inside the Timelash Kontron tunnel, a huge vertical set dressed with tinsel. The set was illuminated with shimmering lights, a wind machine generated the sucking effect of the tunnel itself and scenes were shot through a misted lens. To enhance the sense of scale, the voices of the actors were artificially echoed. Those involved were also secured by safety harnesses when climbing around on the tall set.

With recording completed, it became clear that the rewrites had not solved the timing problems. Part One overran its forty-five minute limit by about seven minutes while Part Two under-ran by around four minutes. Roberts considered that the forty-five minute format did not allow proper pacing of a script. The director found a high point towards the end of Part One where it was possible to create a new cliffhanger, but Nathan-Turner wished to retain the original climax of the Doctor at the edge of the Timelash. As a result, parts of the sub-plot of Peri's imprisonment were transplanted from Part One to Part Two, and various cuts were made to Part One, but it became clear that extra recording would have to be undertaken for Part Two.

During editing, the start of the second TARDIS scene was deleted, with Peri asking the Doctor what was happening while the Time Lord busied himself at the console. The end of the scene in which the Doctor explained that if impact with the tunnel occurred, "The interior of the TARDIS will attempt to realign itself. As it does, there will be an external implosion", was cut. Several of the TARDIS scenes in Part One were dropped back further into the episode, and the end of a scene in the Inner Sanctum in which Mykros asked Vena if she still loved him, followed by the lonely Borad observing the couple embracing, was cut. A brief TARDIS scene in which the Doctor ordered Peri to get a box (containing the restraint belts) from the magenta store room was omitted. The start of a scene between Tekker and Brunner in which the latter stated that they had only two days to get the amulet back was trimmed. The end of the same scene, in which Tekker, Brunner and Kendron recognise the TARDIS, was also cut, as was the TARDIS scene between the Doctor and Peri just after materialisation. A scene in the reception chamber in which the Doctor expressed his anger about Tekker's evasion in discussing the Timelash was completely removed. The Doctor's warning to Tekker that he wanted some answers on his return from rescuing the amulet was cut, as were a few lines of dialogue in the TARDIS as he considered tracing Peri by her body temperature (28.2 degrees for Karfelons, 36.8 degrees for humans). The entrance of Vena and the

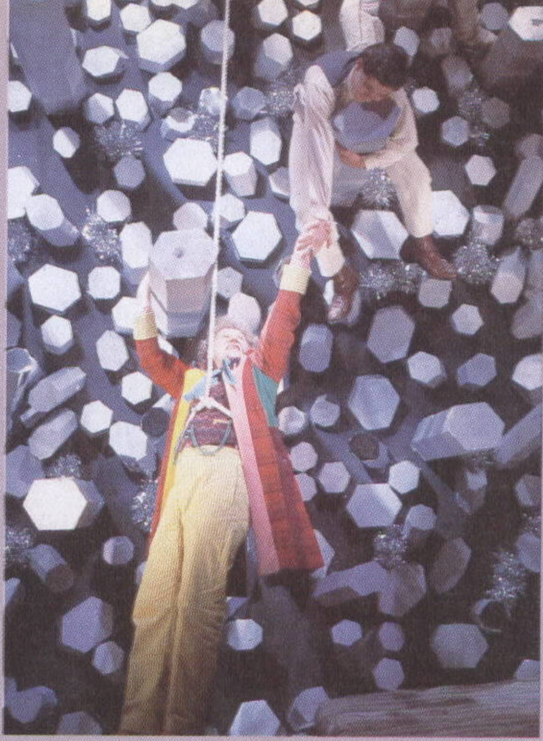






Doctor into the TARDIS on Earth was deleted, omitting comments from Vena about how she never thought she would see the Doctor's famous ship.

To plug the gap in Part Two, Eric Saward wrote an extended version of the two TARDIS scenes, and it was planned to record these in studio on the final recording day for the next serial, *Revelation of the Daleks*. Originally, these had both been very brief, and Peri had not entered the TARDIS at all. Herbert's speech about how he always wanted to be brave was lengthened in both scenes without developing the plot. Roberts returned to record this material in Studio TC8 on Wednesday 30th January, when the TARDIS set was specially reset for *Timelash*. The costumes for Baker and Bryant were similar to those for the Dalek serial, and only David Chandler had to be re-hired as Herbert.



In post-production, various video effects were added, such as the overlay of the black and white beam fired by the androids, the red time web beam used by the Borad against his victims and by the Guardoliers on the Inner Sanctum door, and the red beam of the time web reflected by the Doctor's Kontron device. Picture editing with a blurred split-screen allowed the victims of the Timelash to fall into the structure and apparently vanish. The slightly defocussed oval image of the fake Borad was superimposed in the council chamber, and the graphic of the Bandril invasion force was added in Part Two.

New technology allowed more extensive distortion of the picture during scenes in which the TARDIS was caught in the Kontron tunnel. A further video effect was used to represent the multicoloured Kontron tunnel inserted into the CSO scanner shots in Part One. It was also possible to place many of the screen shots into the main picture with the scanner screen appearing at an angle, restructuring the insert shot as a parallelogram – such as the shot of the Borad watching Peri leave the TARDIS in Part One.

The incidental music for *Timelash* was recorded by the first female composer to have worked on the series since Delia Derbyshire created the original theme tune in 1963. This was Elizabeth Parker of the BBC Radiophonic Workshop team. After a postgraduate course in electronic music and acoustics at East Anglia, Parker had become a BBC studio manager and had joined the BBC Radiophonic Workshop in 1978. Within a year she was creating sound effects and special sequences of music for *Blake's 7* (as well as providing the sound effects for *The Stones of Blood* in an uncredited capacity), and was to win acclaim for her music on David Attenborough's series *The Living Planet*. In total, Parker composed about twenty-four minutes of music for the serial. Dick Mills modulated Hollingsworth's voice to give the android a suitably electronic tone.

Timelash was broadcast at 5.20pm on Saturdays 9th and 16th March 1985, in the weeks following the announcement of Season Twenty-Three's eighteen-month suspension. *Radio Times* (which mis-spelt Borad as "Board" in the synopsis for Part One) printed a small picture of Darrow as Tekker with the programme listing for the first episode. ITV opposition came mainly from HTV/Goldcrest's partially-networked new adventure series *Robin of Sherwood*. The audience appreciation figures were also good, with Part One obtaining the highest score of the season at the time.

McCoy novelised his scripts as *Doctor Who – Timelash*, published in hardback by WH Allen in December 1985 with a cover by David McAllister. Target issued the paperback version, Book No 105, in May 1986. This novel provided a greater background to the situation on Karfel, particularly with regards to the rebels, revealing Katz to be the daughter of a former, murdered Maylin. After the initial demise of the Borad, McCoy also inserted a new sequence of events in which an attack by an army of androids on the Inner Sanctum is defeated by the work of the Doctor and Mykros in the power room, followed by their discovery of a cloned Borad frozen in ice. Fine Art Castings produced a model of the Borad in their 80mm range in January 1986, and a suite of music from the serial was produced for the BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop* issued in July 1993.

Timelash was sold abroad in its forty-five minute episode format and a re-edited four-part twenty-five minute form, and is also syndicated in North America as a TV movie of one hour twenty-six minutes duration. It was shown in a four-part version by UK Gold in October 1994 and in compilation form some time later. The BBC retains the original one-inch videotapes as a potential video release.

Andrew Pixley

Serial 6Y Timelash

CAST: Colin Baker (*The Doctor*) with Nicola Bryant (*Peri*); Paul Darrow (*Tekker*); Christine Kavanagh (*Aram*) [1]; Martin Gower (*Tybeer*) [1]; Steven Mackintosh (*Gazak*) [1]; James Richardson (*Guardolier*); Dean Hollingsworth (*Android*); Robert Ashby (*Borad*); Peter Robert Scott (*Brunner*); David Ashton (*Kendron*); Eric Deacon (*Mykros*); Jeananne Crowley (*Vena*); Neil Hallett (*Maylin Renis*) [1]; Denis Carey (*Old Man*); David Chandler (*Herbert*); Tracy Louise Ward (*Katz*); Dicken Ashworth (*Sezon*); Martin Gower (*Bandril Ambassador*) [2]*.
*Also Part One, uncredited

EXTRAS: Peter Gates Fleming, Kevin O'Brian, Richard Bonehill (*Guardoliers*); Chris Bradshaw (*Young Karfelon*); Mike Nagel, Brian Melloy (*Rebels*).

CREDITS: Written by Glen McCoy. Theme Composed by Ron Grainer. Incidental Music: Liz Parker. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Alan Wareing. Production Associate: Sue Anstruther. Production Assistant: Jane Whittaker. Assistant Floor Manager: Abigail Sharp. Visual Effects Designer: Kevin Molloy. Video Effects: Dave Chapman. Technical Co-ordinator: Alan Arbuthnot. Camera Supervisor: Alec Wheal. Vision Mixer: Jayne Beckett. Videotape Editor: Hugh Parson. Lighting Director: Henry Barber. Sound Supervisor: Andy Stacey. Costume Designer: Alun Hughes. Make-up Designer: Vanessa Poulton. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Bob Cove. Producer: John Nathan-Turner. Director: Pennant Roberts. BBC © 1984

UK BROADCAST DETAILS

Part One	9th March 1985	5.20pm – 6.05pm
Part Two	16th March 1985	5.20pm – 6.05pm

Viewing Figures
Part One: 6.7M (69th), Part Two: 7.4M (79th).

Audience Appreciation Figures
Part One: 66%, Part Two: 64%.

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The final *Doctor Who* story to date, *Survival*, is due to be released by BBC Video in October. **Will Barton** played the doomed youth Midge in the serial, while **Julian Holloway** portrayed the bull-headed Sergeant Paterson. **Peter Griffiths** spoke to Will recently, while **Scott Montgomery** caught up with Julian. Both actors fondly remember their time on the planet of the Cheetah People . . .

Will Barton is wonderfully friendly and enthusiastic, happy to chat about the role which began his television career. "When I was eighteen, I went to drama school at Arts Educational and studied for three years – not one of the better known schools, but I had a great time, some of my best years actually. I did some theatre in Sheffield at the Crucible, and *Doctor Who* was my first TV. That was really great to do, because I'd always loved *Doctor Who*. I was always hiding behind the chair as a kid, and it was great to become one of those things that I hid behind the chair from!

"Alan Wareing had seen me the year before for a part in *Casualty*. He said 'I will work with you, even though it hasn't worked out on *Casualty*', and he came up trumps, it was great.

"I was really happy with the script because it was a good-sized part, and you kind of expect not to have a huge part to begin with. There was a kind of philosophy, something to do with, if you fight, you'll turn, so it was all about being peaceful, wasn't it? You can't win by fighting.

"It wasn't a straight drama role. It's kind of light entertainment, the way they do it, but whether it's a serious film or not, you've got to see it from that character's POV and justify it from that. Obviously, Midge was a tearaway and a trouble-maker. I liked the fact that he was a baddie.

"We had some rehearsals at the BBC. Alan Wareing was looking for the camera angles – it was very much to do with blocking rather than the performances. The real rehearsal came with being there, in the environment. I remember very much reacting to the quarry and the heat. I thought, 'My God! This is space!' They've used that quarry a lot, haven't they? It looks amazing, like another planet, and suddenly I was in *Doctor Who*-land.

"I loved the fact that it was on location, that was just brilliant. Lulworth Cove was just a dream, staying in a beautiful hotel, swimming, having barbecues on the beach. I didn't want to be inside of one of those furry outfits, because it was extremely hot. One of the extras went home – I think they got rid of her for complaining all the time! I kind of got into it – I thought, 'I'm going to enjoy it, I'm going to sweat, I'm going to run around.' There was this scene where I had to roll down a hill; I think it was cut out. I was chucking myself off the edge of the mountain. I was told I didn't have to go for it that much, they were just going to cut in at the end, but I wanted it to be as good as possible.

"They were giving me lettuce to eat on location, which was supposed to be plant life, and I said, 'No, no, I've got to eat the bracken.' I said to Dave John [Derek], 'What do you think?' and he said, 'Yeah, yeah, that's the right thing to do, you should definitely eat the bracken.' So I did, and when we had to do another take I had all this stuff in my mouth and I'm spitting it out, thinking, 'Why did I do this?' The lettuce was gone, so I had to keep doing it. At the end

Instinct for

of the scene, Dave John said, 'I can't believe you. I was only winding you up!' He'd be tripping me up in takes anyway, actual takes, so I thought, he's not taking it too seriously, and he knows what he's doing, so I lightened up and just enjoyed it.

"Sylvester and Sophie were really good fun. They were very easy people to work with, not prima donna-ish at all. They obviously got on well together. It would be nice to see more of Sophie, actually. It's so typical of jobs where you get on really well with people, then you lose contact. I've done it so many times. She was just brilliant fun, I really liked her a lot.

"Anthony Ainley was very pleasant. There was something quite eccentric about him. I remember sitting in his car, chatting to him and listening to the cricket. He was telling me about *Doctor Who* conventions, saying, 'Oh, you must get to one of those,' and I never have, so I want to go to a convention!"

Will had to wear yellow contact lenses as the Cheetah planet-infected Midge. "They were incredibly uncomfortable, horrible. I had to wear them for a couple of weeks before we got started. I had to go up to Clulow's, the opticians, and have them fitted there. I scared my newsagent with them. I went in and ordered my paper, and when I looked up he jumped a mile to see me with these yellow eyes!"

Midge came to a spectacular end in a motorbike collision. "In the explosion, I was going to come out burnt to death, with a melted face. They had all the make-up ready, but it was approaching 6:00pm, and the budget wouldn't allow them to go into overtime for the crew. We had ten minutes left and they had to get this last shot of the day in, so I've been in this huge explosion, and I fall out of the flames and I've got a bit of dirt on my face! Typical compromise on budget.

"I did all the motorbike work – I ride motorbikes anyway. Eddie Kidd did one jump over a hill. They had to do a reshoot because there'd been a problem – I think maybe they'd been too jerky with the bike up on Horsendon Hill. So when we went to Lulworth Cove, I had to go off up this track and be filmed from the back of a car.

> **"*Survival* was the most enjoyable TV I've done. It was the perfect first job."**

"I really screwed up on one point, but it wasn't totally my fault. I was supposed to be wearing these claws around my neck. We'd done a few scenes one morning, and Sylvester McCoy came up to me in this scene and was supposed to say, 'What's this you're wearing?', and he came up, grabbed me and said, 'What's this you're not wearing?' I looked down – I hadn't been wearing it in the last three shots! Technically it wasn't my fault, it's continuity and make-up, and because it's filmed out of order, I wasn't thinking. I was told by the others, 'It's not your fault', but it was my first job. I said, 'Alan, Alan, I'm really sorry!', and he's going, 'It's not just your fault!' He quickly forgave me, but he literally had his head in his hands, walking away on his own. We'd wasted about two hours.

"I was indebted to Alan Wareing for giving me the chance to do it. I got on really well with him. He was very relaxed, very supportive. He would say 'I love what you're doing here'; really encouraging. It gives you much more confidence if you feel they like what you're doing."

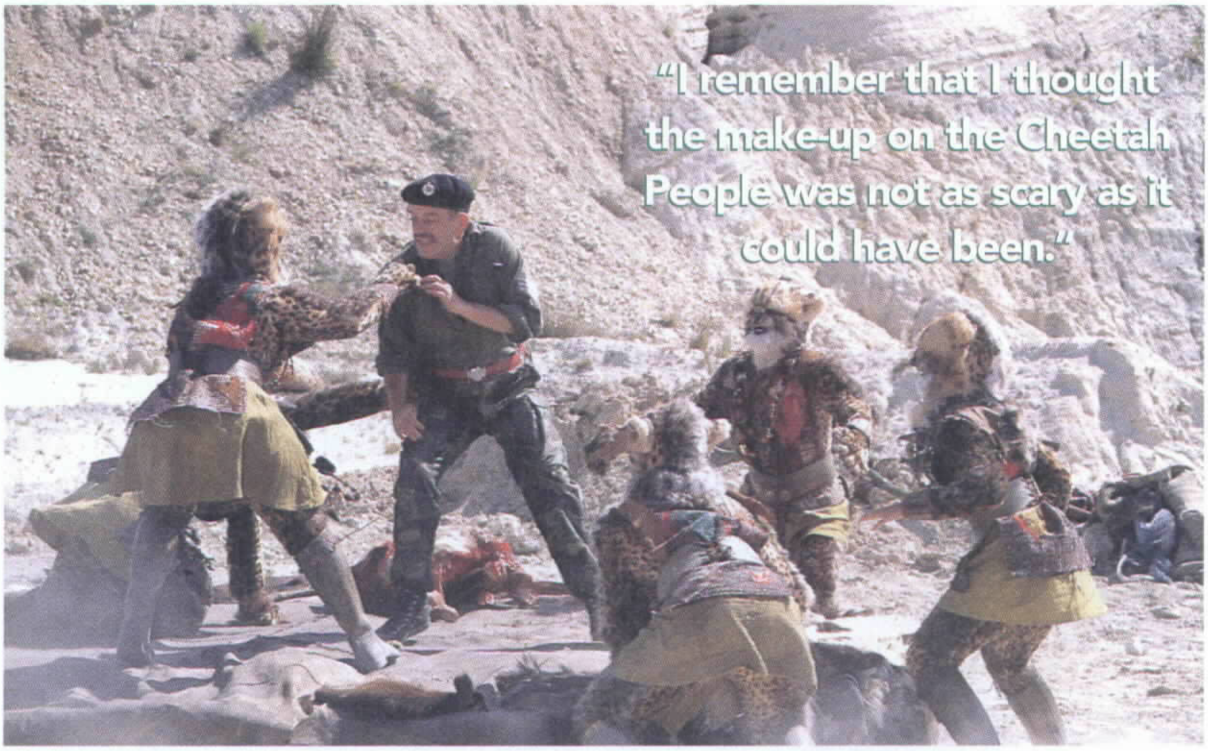
Will watches his episodes with obvious enjoyment. "It's such good entertainment, isn't it? It's so *Doctor Who*, so kitsch. The Cheetah People looked a bit too cuddly, really . . . The pussy cat! That made me laugh so much when I saw it. It was hilarious." However, Will didn't enjoy the episodes when they aired. "I was going around to mates saying, 'It's no good, it's no good!' and getting really stressed out. I wasn't watching it objectively. Watching it again now, it's good, it's what's required, you're doing it within a certain budget and it's not to be taken too seriously."

Will has gone on to a full and varied career, including comedy series, tours, fringe theatre and the occasional episode of *The Bill*. He also filmed eight episodes of the Gerry Anderson series *Space Precinct* last year at Pinewood, playing various monsters. "It wasn't nearly as much fun as *Doctor Who* – all studio stuff, and the scripts were a bit reactionary. The most expensive TV series ever made, I heard: twenty-two million pounds. It was inordinately well-paid, I was on a fortune. I could have stayed, but I'm at the National Theatre now. And I've written a comedy series with four other people which we've just been optioned for by a division of Chrysalis called Cactus. We're meeting Carlton and the BBC and we're trying to sell that.

"*Survival* was the most enjoyable TV I've done, simply for the fact that it was on location, in the summer, and the people on it were so great. It wasn't so much the role as the whole atmosphere of being with the people, off the set. It was amazing fun. It was the perfect first job." ▶

Opposite page, clockwise: Midge (Will Barton) is captured by the Master (Anthony Ainley). Photo © BBC Video; Sophie Aldred strikes a dramatic pose; Sylvester McCoy creeps up on the animatronic cat; the TARDIS is moved into position. Photos © Will Barton.

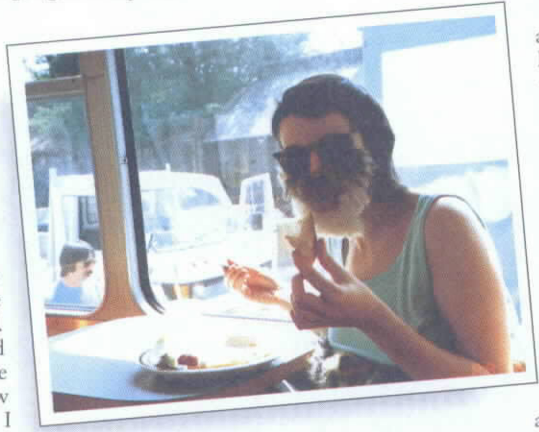
This page, top to bottom: Stunt rider Eddie Kidd and stuntman Tip Tipping plan the motorcycle crash with Sylvester McCoy; Sakuntala Ramanee, Will Barton, David John and Lisa Bowerman on location at Lulworth Cove. Photos © Will Barton; Will Barton today. Photo © Peter Griffiths.

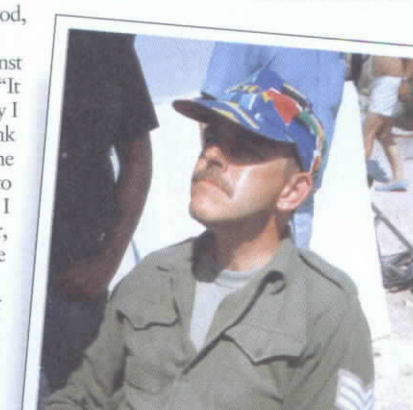


Right: Sergeant Paterson (Julian Holloway) fends off the Cheetah People Photo © BBC Video

"I remember that I thought the make-up on the Cheetah People was not as scary as it could have been."

Julian Holloway has long been an accomplished actor on stage, in films and on television. I asked what prompted him to become a performer. "It seems such a long time ago I can't actually remember. I did my first professional job in 1962, so it's difficult to remember back as to why one did it but one's been doing it ever since!" Julian appeared in seven *Carry On* films. "I don't think I was conscious at the time that one was going to be exploited quite so much as one has been. What a lot of people don't realise is that at the time we made those films there was no deal with the television companies and Equity about actors getting paid for movies being shown on television, and they have been shown relentlessly."





Right: A Cheetah Person enjoys a fresh kill; Julian Holloway relaxes between takes. Photos © Will Barton

Julian had appreciated Rona Munro's *Survival* immediately. "I thought it was rather a nice script. When I was sent it, there were a lot of ideas in it I enjoyed. I mean, I hadn't been an avid *Doctor Who*-watcher over the years. I suppose I had seen a few with William Hartnell, but I wasn't necessarily a fan of the show. I thought she had written a really good, tight script."

I put it to Julian that he had been cast against type as the gruff, bullying Sergeant Paterson. "It was rather nice. It was one of the reasons why I accepted the part, because I always like to think of myself as a character actor and a lot of the casting directors in this country don't seem to offer the kind of parts that I think I can play! I was very pleased when John Nathan-Turner, who I'd worked with before, sent me the script."

Julian utilized a convincing Scots accent for Paterson. "The thing about accents is that I love doing them. I've just been living in the States for five years and I played several Americans over there and it's always quite nice to convince them that you can do it. Something that interests me now about acting is trying to do as many varied parts as possible. *Survival* was fun. I had a good time and I liked working with Alan Wareing very much. Rona Munro's gone on to write some good stuff, hasn't she?"

Survival was filmed in the summer of 1989. "Yes, we were down in Dorset in some sandpits, and it was *extremely* hot. One of the horses had to come down quite a steep incline and was not quite happy. Not only was it particularly hot for the actors but also for the animals. This poor horse had to do this shot three or four times and, finally on the fourth time he was forced to go back up the hill again, he farted right in the floor manager's face! It caused tremendous mirth.

"I enjoyed working with Sylvester McCoy and Sophie Aldred very much, we had a lot of laughs. Tony Ainley I had already known – we used to play cricket together, back in the Dark Ages! Some nice kids too; David John I remember, and Will Barton. I was a nice experience, especially since it was a really good summer that year.

"I remember that I thought the make-up on the Cheetah People was not as scary as it could have been. If it had been an American show they would have spent a lot of money making the Cheetah People rather horrific, but I thought they were slightly tame!"

Julian has kept himself busy. Recent television credits include *Beverly Hills 90210, Casualty, The Chief, Rumpole of the Bailey* and *The Vet*. When I spoke to him he was in the middle of a nationwide tour of a stage version of the television comedy show *Outside Edge*. Julian came back to England in December 1994, after completing a "fun but tiring" eighteen-month tour of the United States, opposite Richard Chamberlain in George Bernard Shaw's *My Fair Lady*. I asked him about his plans for the future. "I'm looking to direct for the stage a bit more. I've always worn a few different hats. I think it's important, with the way the business is going over here, to give yourself a bit more variety. If the scripts you're getting tend to be quite predictable, it's nice to be able to turn them down, put another hat on and go off and do something else. Having been away for five years, there's a whole breed of people who don't know who I am or what I'm about; perhaps they think I'm dead or whatever!

"The thing about our business is that you can't pitch your tent where the abundance of work is. We do tend to be gypsies that way. I've never really planned ahead too much because I don't think one can. You have to leave a few options open, so that's really what I shall do." ◆

Timelines

compiled by **Scott Gray**

Send your letters to
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A NICE BLOKE

I could write this letter complaining about recent reviews that I do not agree with or perhaps start endless discussions concerning the swearing in the *New Adventures*. Instead, my letter is just going to pay homage to one of the friendliest people in *Doctor Who*. I recently went to *An Evening of Music and Comedy with Jon Pertwee*, an event that involved Mr Pertwee reciting poetry and stories with a melodic background. The whole thing was fantastically done and climaxed with some of Mr Pertwee's own poems.

It has to be said that I am not an autograph person, but I get a curious twitch in my left leg every time I approach anyone famous. So, when at the interval I found myself walking towards Mr Pertwee's dressing room, my leg was going like the clappers – I mean, this is Jon Pertwee! The Third Doctor! However, as I entered, I was somehow put at my ease. Mr Pertwee holds an amazing aura of calm around him, constantly looking relaxed. Rather frighteningly I have no idea what I said to him – I might very well have insulted him – but he never dropped his smile.

To say Jon Pertwee is the nicest person in *Doctor Who* might be a biased opinion. He is the only person in *Doctor Who* I have met (apart from a brief word with Nicholas Courtney). However, I feel Mr Pertwee was possibly the best introduction – a great ambassador.

With this letter, I don't want to criticize, I don't want to complain, I don't want to whine: I want to call Jon Pertwee a nice bloke. I hope it makes a change.

Matthew Barber
Andover,
Hants.

I've been reading **DWM** since Issue 27 but never felt the urge to write . . . until now. It must be because the magazine's looking so good, and makes for an entertaining read. You've managed to attain the serious, analytical approach necessary to explore *Doctor Who* more deeply, while still remembering that the programme is designed, above all else, to be enjoyed.

I'm particularly impressed by *Fluid Links*, which provides exactly the sort of fresh angle on *Doctor Who* that I was looking for. It's also good to see that you've finally found an artist to rival the talent of John Ridgway with Martin Geraghty. The "Missing Doctor" comic strips have been fun, but I'll be glad when you begin extending the legend with more travels of the Seventh Doctor in the near future.

Vox Pops has also proved very entertaining. We forgive the Sixties stories a lot, because they stand up well to other TV of the time, and because technology was a little less complicated. It's useful to hear some contemporary opinions on the show.

Keep up the increasingly good work.

Nick Smith
Whitchurch,
Bristol.

Hooray for Gemma Kavanagh's comments (**DWM** 229) and a huge round of applause to the **DWM** team! I occasionally used to buy **Doctor Who Magazine** from my newsagent which was always three issues behind the latest, so last September I subscribed for the very first time. I am happy to say that it was one of the best decisions I've ever made. As soon as the magazine arrives I can hardly wait to see inside. I go from beginning to end, scanning the pictures and article headings, then go back and read it in one sitting. When one issue comes, I scrutinise the outline of the up-and-coming issue, wishing it was next month so I could get my hands on it. I applaud your use of colour and the ability to make our favourite Time Lord seem fresh and new. *Shelf Life* is a particular favourite of mine as I learn what videos and novels are available, which is a special help as Victoria is three months behind the UK's newest releases.

DWM is excellent, wonderful, eleven out of ten. More please!

Shani Cossins
Victoria,
Australia.

I am a sixteen-year-old *Doctor Who* fan living in Invercargill, New Zealand (for those interested, Invercargill is the southern-most city in New Zealand), and I read **DWM** whenever I can. Unfortunately, when I buy your magazine I can't enter the competitions because they're already closed. Is it possible for you to keep some of your competitions open (particularly the videos) for at least four months? **DWM** 224 came out in New Zealand in July 1995.

David French
Invercargill,
New Zealand.

David, I sympathise completely – I'm also from New Zealand (just up the road in Dunedin), and I frequently gnashed my teeth at the injustice of never being in with a chance at winning the videos, books, T-shirts etc that ***DWM*** *has on offer. Unfortunately, if we kept the competitions open even longer (and it would have to be at least five months), most UK readers would lose interest in entering. Two solutions spring to mind: either order* ***DWM*** *from a comic store (most of them offer a mail-order service), or subscribe, and get it air-mailed to your front door . . .*

USS TARDIS?

Thank goodness it seems that Doctor Who appears to be returning at last. However, the producers need to think long and hard about the way the programme is made. The hour-long, complete story is definitely the best format to go for. Viewing habits these days show that audiences are unwilling to have to sustain their attention on one story for four to six weeks. Of course this will mean the end of those cliffhangers for the most part, but do we really need a forced and hammy "Oh no, not that!" every twenty five minutes?

THE HIT PARADE

Once again, a **DWM** contributor attempts to rank his ten all-time favourite *Doctor Who* stories – a near-impossible task . . .

John Ainsworth
(*The Fanzine Trap* operator and *Out of the TARDIS* interviewer)

1. *Horror of Fang Rock*

"Overlooked by just about everybody, including BBC Video. But it's FAB! Tom Baker is just brilliant, the setting is ideal tension territory for *Doctor Who*. The monster is just a blob and the ship is an Airfix kit but both fail to detract from this great story."

2. *The Robots of Death*

"I audio-taped this one at the time and consequently know practically all of the lines. Pamela Salem was a scream and so was her hat. Creepy murder mystery in a believable setting with simple but effective monsters. My mum liked it too."

3. *Planet of Evil*

"Another one that nobody else gets particularly excited about. Admittedly Prentis Hancock alone is a good enough reason not to, but the story is an excellent one. The episode ending where the Doctor and Sarah are about to be jettisoned into space is nailbiting . . . well , almost anyway."

4. *Terror of the Zygons*

"I've always liked this one for some reason, though looking at it now it is a bit ropey in places. I thought that the Zygons and their spaceship were fascinating – all those nodules and suckers! I remember I watched the first episode in black-and-white in a rain-lashed cottage on Anglesey."

5. *Logopolis*

"Doom! Doom! Doom! And the Master laughing. I couldn't work out what was actually going on but I loved it. Best last Doctor story ever. My mum liked this one too."

6. *The Three Doctors*

"It's a shoddy load of nonsense really, but at the age of seven I was certainly convinced. For years afterwards I would draw cartoon strips based around this story. They were rubbish."

7. *Spearhead from Space*

"I was quite bewildered by this new Doctor and everything else when I first watched it. The Autons must be one of the most chilling monsters from the whole series, surely?"

8. *Daleks – Invasion Earth 2150AD*

"A bit of a cheat, I know, but the Daleks are never better than in this film. Unlike the series they don't clank around and fall to bits every five minutes. Peter Cushing is great as well. I used to long for the cricket to be rained off so that they could put this on instead, which they often did."

9. *The Mind Robber*

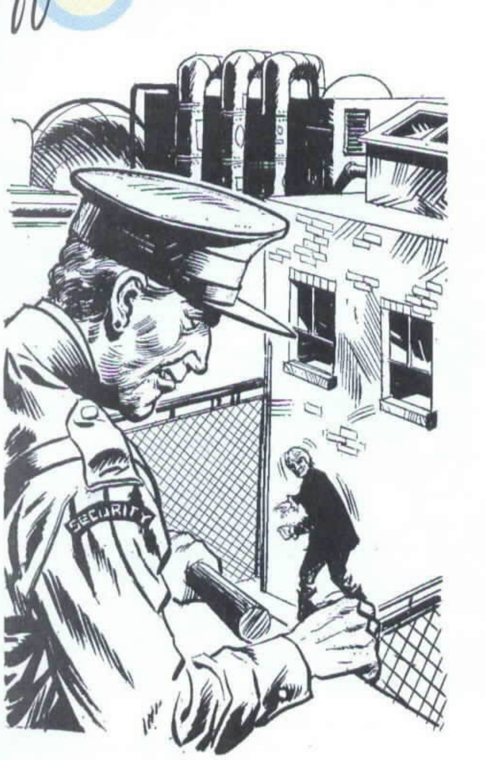
"The story is rubbish, really, but it's the first one that I clearly remember watching and being scared by. It's the clockwork soldiers that stick in my mind, I think."

10. *Earthshock*

"The end of Part One is probably the last time that I ever got really excited about *Doctor Who*. It all went rapidly downhill after that, didn't it?"

Off TARGET

by Quiquaequod



Balancing the miniaturised Doctor on his fist, Hinks prepared to let him loose in his 1:12 scale Global Chemicals play-set

The best thing that this format has to offer is more room for characterisation. As Mark Strickson pointed out a few issues ago, *Doctor Who* has rarely had anyone with real depth of character. You need scenes of the characters enjoying domestic life to add a touch of realism to the show. *Star Trek: Deep Space Nine* excels at this, with even the most peripheral of characters coming across as real people. Much as I love *Doctor Who*, one has to admit that *Star Trek*'s modern-day versions run rings around our programme in almost every aspect. Here is a marvellous opportunity to take a wonderfully hammy old programme, (as was done with the original *Star Trek*) and make something spectacular out of it. Let's hope they do it right.

Tom Spilsbury
Lawrence Weston,
Bristol.

With reference to Matthew Jones' *The Shape of Things to Come* article in *Fluid Links* (**DWM** 229), I can only agree one-hundred percent with what he says. The fact is that if and when Philip Segal's version of *Doctor Who* is pro-duced, it will be in the form of a season of fifty to sixty-minute self-contained stories in the style of *Star Trek: TNG, Time Trax, Babylon 5* and the rest of Hollywood's science fiction programmes regularly appearing on our screens.

The days of the twenty-five minute, four to six-part serial are gone forever. I cannot remember *Doctor Who* ever winning any Emmy awards as *Star Trek: TNG* has done, and indeed the programme, far from being adulated in the USA as being the finest example of science fiction in the world, may in fact have been popular only as a curious televisual echo of the days of similarly formatted radio shows in the first half of this century.

But half of the success of the new format, as the relative unpopularity of *seaQuest DSV* has shown, is to have a strong, well-developed cast. In view of the fact that *Doctor Who* needs a quintessential English actor playing the title role, and in view of the popularity of the *Batman* movies, the blindingly obvious choice to play the Doctor is Michael Gough. Okay, he is well into pensionable age and might thus turn down the part on those grounds as Jack Watling did, but in view of the man's extraordinary talents and the wide range of roles he has played in his distinguished career, I cannot imagine anyone else better to play the Doctor, and thus guarantee the success of the new format.

Simon Rudman
Clacton on Sea,
Essex.

TELESNAP TRAUMA

I am writing in disgust at your next choice of telesnaps to present, namely *The Highlanders*. Are you not aware that *DWB* presented these several years ago (in a mere two issues, incidentally) and that most fans of the Troughton era will already have these in their possession. When you first announced the find of all these priceless missing photos you stated quite clearly that you would be releasing them to the general public as soon as possible so as not to hoard them. Sure enough, all was well with the two-week intervals between **DWM** and **DWCC** (now sadly folded). Now we have long waits between each episode (I used to think a week was bad enough when the stories were shown!) since **DWM** is the sole vehicle for the telesnaps. I have written several times pleading for *The Evil of the Daleks* to be presented, all to no avail so far. I am sure if you had bothered to poll people in the annual readers survey about which of the remaining telesnaps they wished to see, *Evil* would have topped the pile.

I personally regard the decision to present *The Highlanders* as a blatant case of "saving the best until last", and why? I do hope you don't follow up *The Highlanders* with more stories similarly covered in *DWB* (or even, dare I say it, *The Tomb of the Cybermen*) as I am sure you will not just annoy myself but many other readers.

Stephen Trump
Upminster,
Essex.

I'm looking forward to seeing The Evil of the Daleks *as much as anyone, Stephen, but it doesn't make good editorial sense to run all of the most popular stories at once, then watch interest in the telesnaps lessen as the months pass. You say that most fans of the Troughton era already have* The Highlanders *telesnaps: I disagree. When they begin in issue 233, they will reach a much larger audience in* **DWM** *than in* DWB, *and this will be a substantially different presentation anyway, as our text will be based on the content of the broadcast episodes rather than merely the camera scripts. We're not trying to "hoard" any particular story, but we are trying to mix and match the more well-known adventures with other, equally exciting ones that have had less exposure in* Doctor Who *fandom.*

CAN THE TARDIS TIN

Much as I do enjoy **DWM**, the occasional article pops up that is so weak it makes me sob! Alistair Robson couldn't have been more right about *Out of the TARDIS*.

Admittedly it would be nice to know more about some actors' backgrounds, but I wouldn't call the information that Matthew Waterhouse may enjoy a small piece of citrus in the morning "getting under his skin". Although some fans may see Tom Baker as an immortal, he still eats and sleeps just like an ordinary person. Would it really be amazing to find out that Colin Baker enjoys a nice tin of spam before bed-time? I think not. Just because someone has appeared in *Doctor Who* does not make their eating habits or hobbies interesting.

I do commend you boys at **DWM** for trying new articles (*Fluid Links* is a corker) but I feel that the magazine sometimes takes itself too seriously over an axed TV programme. *Off Target* is a step in the right direction for me and my infantile sense of humour. Credit where credit's due, though, the interviews are of a very high standard and Andrew Pixley's *Archives* are very well researched. Keeping a fifty-two-page magazine going on a programme that has disappeared for six years is quite an achievement.

Andrew Saundry
Camborne,
Cornwell.

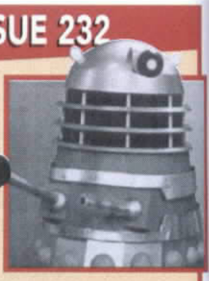
I thought I'd write just to say what a wonderful author Gareth Roberts is. I hope he's reading this. *Tragedy Day* was great, *The Highest Science* was even better, and *The Romance of Crime* was amazing! I have yet to read *Zamper*, and *The English Way of Death* sounds strange – a sentient smell indeed! Keep it up!

Gareth has an original style of storytelling that captures the atmosphere of the television series perfectly, but still keeps the water from going stagnant by incorporating fantastic plot elements and characters. Well done.

Jack Boulton
Stratford-Upon-Avon,
Warwickshire.

I'm glad to see you dislike Gareth Roberts' work as much as we do, Jack. Rest assured, his feeble scribblings will never infest the pages of **Doctor Who Magazine**.

COMING IN ISSUE 232



Richard Martin

The director of many early *Doctor Who* adventures, including *The Web Planet* and *The Dalek Invasion of Earth*, speaks candidly about his time on the series.

The War Games

A specially extended, twelve-page Archive feature on the last Patrick Troughton story, with never-before-seen colour photographs! Plus: an interview with set designer Roger Cheveley.

Operation Proteus Part Two

by Gareth Roberts and Martin Geraghty

A secret that threatens to destroy humanity lies buried deep below London – are the Doctor and Susan too late to stop it?

The Final Analysis Part Three

by Gareth Roberts

The truth behind the Virbles has been revealed, but the danger is about to grow . . .

on sale 26th October

Fluid Links

A Female Doctor?

"That's the trouble with regeneration – you never quite know what you're going to get."

Except, if past experience counts for anything, the Fifth Doctor could be fairly sure that he was going to wake up a Time *Lord* and not a Time *Lady*. Doctors come in all shapes and sizes, with personalities as diverse as their taste in clothes, but all of them have at least one thing in common: they are all men. The recent video release of the first *Star Trek: Voyager* episode, which sees actress Kate Mulgrew taking the helm of the latest Federation starship as Captain Kathryn Janeway, boldly going where no *woman* has gone before, set me wondering what a woman playing the part of the Doctor might be like. Surely if a woman can play the Captain in *Star Trek*, a woman could play the Doctor?

Certainly the notion of a female Doctor is not a new one. The idea of a woman playing the Doctor has been around since Tom Baker announced that he was vacating the part, and it has always been a contentious issue. I have read fanzine articles which describe the idea as "insulting" – indeed, one article written by a woman concluded that a woman playing the part "wouldn't work" as it would turn the programme into a "freak show for curious onlookers". I have to say that I think a woman could play the part just as well as a man; indeed, I can not think of a single reason why a woman should not be the Doctor.

As far as I can tell, there is nothing intrinsically male about the character. In fact, as we know so little about his physiology, can we be sure that he is a man at all? Surely one of the defining characteristics of the Doctor is that he is unlike all the other space-faring heroes? After all, part of the attraction of the character (for me at least) is that he never does the usual things that male heroes like Luke Skywalker or Captain Kirk do. He never falls in love with women or kills people with laser pistols: in fact the Doctor's valuing of peaceful resolutions to conflict and placing common sense over macho aggressiveness would certainly be described by some as decidedly "unmanly".

So if there is nothing about the character of the Doctor which prevents a woman playing the part, what might a female Doctor be like? Firstly, just as the Doctor is not a conventional male hero, she shouldn't be a conventional female heroine. The last ten years have witnessed the emergence of a new generation of female heroes in such science fiction films as *Terminator 2: Judgment Day* and *Aliens*. The muscled, gun-toting Ellen Ripley of the *Alien* trilogy has replaced the vulnerable Princess Leia who, for all her wise-cracks, was very much a traditional damsel in distress. The female Doctor should be an unconventional woman, fitting into neither of the above stereotypes. Like her male predecessors, the female Doctor wouldn't be interested in love or sex, and would not involve herself in what she would see as female Earth customs like wearing make-up or clothes that restricted her movement. Why should she?

I could well imagine a female Doctor as an aristocratic adventuress, not unlike Amy Johnson, the woman who shocked the world by flying single-handed around the globe at a time when most English women couldn't drive a car. Extremely bright and eccentric to the point of mild lunacy, the female Doctor would rarely be seen out of khaki and would wear a leather flying cap with goggles pulled up on her forehead. She would be a woman of some maturity, as tough as old boots, putting her enemies down with a fierce wit and a fiercer right-hook.

But perhaps more importantly, the producer of a series with a female Doctor would need to be careful not to fall into the trap of making an issue out of the Doctor's gender. The makers of the award-winning drama *Prime Suspect* knew that their audience would quickly tire of DCI Jane Tennison if she spent every episode trying to prove her credentials to her male chauvinist colleagues, and so she was allowed to become more confident and relaxed: she was allowed to become a detective rather than a woman detective. I suspect in the real world of policing, a woman has to go on proving herself throughout her whole career. Programmes which have a woman operating in a man's world as their premise, like *Juliet Bravo* and *The Manageress*, quickly become repetitive, tired and the butt of endless jokes.

Of course, should our Female Doctor travel into the past she would find herself confronted by an enormous amount of taken-for-granted sexism, but she would quickly deal with this prejudice with a cutting remark and get on with saving the day. She would challenge assumptions with her actions, rather than trying to educate the narrow-minded men she met with long speeches.

The production team would also need to be careful not to turn that well-worn plot device, "the villain falls for the companion", onto the Doctor. People rarely find the Doctor sexually attractive: it is almost as if his innocent, child-like manner prevents him from being perceived as an object of desire. To turn the Doctor into a sex symbol would undermine and destroy the originality of the character.

The more I think about a woman playing the part of the Doctor, the more I am convinced that the structure of the programme would not have to be altered at all to accommodate such a change. I can think of numerous actresses who would make stunning Doctors. But I do wonder whether the writers would be able to treat a female Doctor as our much-loved "mysterious traveller in time and space" without falling into the trap of writing for a conventional heroine like those I mentioned earlier.

And meanwhile, in a parallel universe, the Rani strides into the Doctor's TARDIS, turns to her Tetrap servant and barks, "Leave the girl, it's the woman I want."

Well, you can always dream.

Matthew Jones

There is nothing intrinsically male about the character

The junior of the aliens raised the still-glowing tip of its blaster barrel to cover the crowd of patients gathered on the lawn outside Krannendale. The Doctor looked desperately about, searching for cover.

"But commander," the alien said, keeping its weapon aloft but turning slightly to address his superior, "one of these may be the Earth humanoid."

"What of that?" The senior frowned and licked his lips, surveying the terrified company. "Ah, I see. We have no wish to eradicate the Earth humanoid – yet." He raised one of his slimy green claws and pointed into the crowd. "Which of you came here aboard the Earth shuttle?"

Nobody in the crowd moved; most of them were still too shocked at the death of Dr Tinker. The Doctor noted a middle-aged woman dressed in a long grey mackintosh at the back of the group. She had definitely not been in Phill's class, and her face flushed at the alien's demand.

"Well?" said the alien leader. "I am Yargon, of the mighty race of Virbles. Identity yourself, Earth creature, or die."

Again there was no response. The Doctor coughed and stepped forward."Er, hello."

The aliens shuffled towards him. "You are the Earth human?"

"I'm afraid not," said the Doctor. "I'm just a traveller. But I think you've picked the wrong day to invade, actually. There are no Earth people here."

"You lie," snarled Yargon. He turned to his subordinate. "Vistock. Escort these creatures back into their –" he waved at the house "– dwelling. If the one we seek will not show himself willingly, we may be forced to use the thought-scan. The crew would relish that." He chuckled, and a line of blue dribble ran over his chin. "This delay is irksome, but may prove . . . amusing. It has been many squirks since we used the thought-scan."

Vistock pointed towards the house with his blaster and shouted, "You heard the commander. Move back to the house, slowly." The small group of terrified humans obeyed him.

The Doctor caught Romana's eye, and nodded towards the cooling alien ship. She signalled her understanding with an almost imperceptible wink, and fell to the back of the group. At the same time, Phill tugged at the Doctor's sleeve. "These guys, Doctor," he said. "They don't look like the usual types we get here. Compulsive aggressives, I think. Bad news."

The Doctor gestured behind him. "Stick with Romana," he told Phill, then suddenly fell, executed an elaborate cartwheel and then sat up, hair and clothing in disarray, beaming insanely. As he somersaulted, over. "You again. What are you doing?"

"Oh, just tripped over," said the Doctor. "It's this blessed scarf. Sorry. I must learn to look where I'm going in future. And the past, come to that."

"Stand, and join the others." Yargon squinted evilly at the Doctor as he obeyed. "Foolish being. It is unwise to earn the anger of Yargon of the Virbles."

"Oh, I'd hate to earn your anger," said the Doctor innocently. He looked long and hard at the alien facing him; at the thin, cruel lips, the watery, deep-set eyes, the rubbery ridges of the frown. He was suddenly possessed by an overwhelming feeling of familiarity.

* * *

From his hiding-place behind a nearby shrub, with Romana at his side, Phill observed the Doctor and the rest of the small group of patients and staff being led at blaster-point back into the the main doors of Krannendale."Well diverted, Doctor," Romana whispered, and patted the shaking Phill on the shoulder. "Are you all right?"

Phill shrugged. "Er, well. Bad day. Majorly uncool attitude, those Virbles." His eyes rested on the body of the establishment's fallen director. "Poor Dr Tinker. Didn't deserve to go like that."

Romana pointed to the open door of the alien spacecraft. Beyond the hatchway was only blackness; the only sounds coming from within were the low throb of auto-systems and the whispering echo of atmospheric compressors. "The Doctor thinks we should take a look in there." She looked around once more to make sure the way was clear, and stepped from cover. "Come on."

"Er, yeah," said Phill awkwardly. "Er, yeah, explore the ship, good idea, but . . ." He hung back.

Romana turned. "Come on!"

Phill scratched his head. "They mentioned, like, a crew."

Romana sighed. "Well, it looks fairly dark in there. We can hide." She walked off confidently.

"Hide." Phill scurried after her. "Yeah, why not? Explore our fears. Right." He clutched his stomach, which was turning over and over, and tried to convince himself that creeping aboard the property of hostile alien aggressors was a valid response. "You have to turn a negative experience into a positive experience," he reminded himself under his breath.

* * *

The Virbles herded the small group of terrified humans into the main hall of Krannendale, and motioned them to be seated along the rows of chairs facing the raised stage. The order was obeyed instantly – the memory of Dr Tinker's demise precluded any spark of rebellion – and soon an atmosphere of silent terror descended. Yargon climbed the "I'm not going to turn you in. Trust me. Do I look like the treacherous type?"

The woman turned to face him. "I just don't understand it," she said, in surprisingly ordinary, matronly tones. "Nobody's interested in Earth anymore. There are far richer pickings to be had, aren't there? What do they want with me?"

The Doctor frowned. "If you don't mind me asking, what are you in here for?"

He listened as the woman, who introduced herself simply as Mrs O'Herlihy, explained her mission to Krannendale, to register the Earth's entire population for an expensive course of psychotherapy. "To be honest," she concluded, with a nod to the Virbles, "this attention is quite flattering. Until now I thought everyone had forgotten about the old homeworld."

"Yes," said the Doctor, nodding. "The last attempted invasion of Earth must have been, what, a couple of thousand years ago? It's really an incredibly *passé* thing to do. I just don't –" He broke off suddenly, and clasped a hand to his head as if to keep whatever realisation he'd had safely contained. "Of course!"

"Of course what?" asked Mrs O'Herlihy.

Vistock, attracted by the whispers, ambled over to them, weapon raised. "You. Humans. Be silent, or . . ." He tapped the trigger on his blaster meaningfully.

"Or what?" enquired the Doctor, with his customary disregard for his personal safety.

"Or I will . . ." Vistock floundered.

"Er, shoot me?" prompted the Doctor.

"Yes, I will shoot you." Vistock leant forward. "Do not mock the Virbles, human."

"I wouldn't dare mock a Virble," said the Doctor. "You know, I'm a scholar of sorts, and your race fascinates me, do you know I've never come across a Virble before. Tell me, where's your neighbourhood?"

Vistok reacted with unexpected force. "This is unimportant." he shouted, the foul breath issuing from his blackened mouth wafting up the Doctor's sensitive nostrils. "You are to be silent!" He stalked away.

"Very interesting," muttered the Doctor.

"Do you know these creatures, then?" asked Mrs O'Herlihy.

"Oh yes," said the Doctor, with a grim nod. "I know that particular species very very well indeed."

* * *

Romana crept quietly along the darkened passageway that ran the length of the Virble's spacecraft, Phill close behind. The metal corridor was illuminated only by dim red wall-plates; the only sound, apart from her own hesitant footsteps, was the distant exhalation of a life support up the toggle and the door juddered aside, the low hum of the release mechanism combined with the squeak of aged pulleys.

Beyond was silence, and more darkness.

Cautiously, Romana stepped through. Shapes became visible in the half-light; a row of beds, each equipped in classic military style with a small bedside table and a free-standing locker. All but two of the beds were bare. And, apart from Phill and herself, the room was unoccupied.

"I don't get it," said Phill as he looked around. "What about the others? Perhaps they're, like, somewhere else?"

Something caught Romana's attention. The two nearest beds were made up, with a blanket roll at their feet, and a wicker laundry basket set between them. She felt inside the basket and brought out the first item her hand encountered. It was a pair of thick woollen longjohns. "I can't see Yargon in these," she muttered, wrinkling her nose. "Still, I suppose there's something in everybody's wardrobe they'd rather forget."

Phill, feeling bolder, had opened one of the lockers. "This gets weirder and weirder, you know, " he said as he looked inside. "This is blowing my mind."

Romana joined him. Inside the locker was a shoulder-high tower of books, arranged neatly so that their garishly coloured spines faced outward. Even in the dim light, she could see that each of the slim volumes was well-thumbed and dog-eared. She reached out and removed one of the books, taking care not to upset the delicate balance of the pile. Its cover depicted a man in a silver spacesuit, head encased in a protective globe, running across a cratered surface from a three-headed, many-tentacled monster. It was titled *Revolt in 2100!*

"I think I'm beginning to understand," she told Phill. "We'd better get back to the Doctor."

* * *

"Your time is up, humans," said Yargon. A tremble rippled through the group as he stood once again before the lectern, Vistok at his side. "You have given us no alternative but to use the thought-scan. Fetch it, Vistok."

"Yes, commander." Vistok sneered once again at the cowering humans and left the stage, his heavy boots clomping on the wooden surface. "It will give me pleasure to break your spines, you short-winded imbeciles." With that, he was gone.

The Doctor saw his opportunity. He stood up, and waved cheerily to Yargon. "Hello!" Yargon saw him and scowled, turning his blaster to cover the Doctor. "Er, yes, do you mind if I ask you a couple of questions?" He started to move towards the stage.

"Stay where you are, fool," warned Yargon.

"Me, a fool?" said the Doctor, apparently unafraid. "Be careful what

The Final Analysis

by Gareth Roberts

PART TWO

Illustration by Phil Bevan

THE
FANTASY
FACTORY

Chris Clough's directorial work on *Doctor Who* is part of a successful career which has led to him recently becoming a producer on the popular Thames series, *The Bill*. In the first of a two-part interview, he shares his recollections of his first three *Doctor Who* stories with Peter Griffiths.

"It's not like anything else I've ever worked on!"

"I studied English literature at Leeds University. I wanted to go there because they had a TV studio which was available for the use of the students. It was professionally staffed and made educational programmes, satires, that sort of thing. So I spent three years making films and came out with a showreel and a body of work behind me. I got job offers from both the BBC and Granada, and I eventually decided to take the one at Granada, becoming a researcher on local programmes. It was a standard way in. I worked my way through that and then became a director on documentaries and studio shows.

"I went freelance in 1982, and my first major drama series was the beginning of *Brookside*. The first episode went out on the first night of Channel Four. I was one of two directors who were involved in setting it up, but the other director left quite quickly, so I was basically responsible for casting and directing the first two episodes. I did eight more after that. It was good fun, a new concept, and there were a lot of interesting problems involved. Phil Redmond, who owned the production company, was a quantity surveyor by training, and he looked at his costs and discovered he could buy a house in Liverpool for the same kind of money as it would take to build a set. Sets have a short shelf-life, but a cul-de-sac of houses can be sold if the idea flops at the end of it. You'll notice there are some houses you never see characters coming out of – one is the canteen, for example, the others the edit suite and offices.

"After that I went through a variety of drama series. I did *EastEnders* in its early days, the first episode of another soap in Ireland, and *The Trial of a Time Lord* episodes of *Doctor Who* in between! John Nathan-Turner was looking for directors, and one of the first assistant directors I got to know on *EastEnders* was Gary Downie, who had previously worked on *Doctor Who*. My agent was also touting for work with John, so I got an interview. We got on well and he gave me the episodes."

How was being a director on *Doctor Who* different to other programmes? "It's not like anything else I've ever worked on! When you first look at the script you wonder how the hell you're going to do it. You have no idea what the writer is talking about. It's only when you read and read and read and get a few ideas and start to imagine what these characters are going to look like that you begin to get a handle on it. Until then it's just impossible.

"The great thing about *Doctor Who* is that it's totally up to the director in most cases to create a visual style to his story. The script says: 'The green slime spread across the planet and something crawled out of it', and it's really up to you, in association with your designer, to come up with something that's interesting, fun, realistic and visually out of the ordinary. That doesn't happen a lot because most television is non-fantasy-based and very naturalistic. Most scripts you get are 'Man comes into pub' or 'This family lives in a normal council block', and it's a question of finding a location to fit the breakdown of the character and that socioeconomic group. In *Doctor Who*'s case, you're starting from scratch. The real fun of it is creating your own structure.

"I did the last six episodes of *The Trial of a Time Lord*, two of which were on location and four in the studio. I thought the scripts were okay, actually, but my worry was whether the trial would extend over fourteen episodes. The problem was always having to cut back to the courtroom. How far could each court scene over the fourteen episodes really move that action on? I think that was always going to be a structural problem.

"I wasn't overly happy with the way the courtroom set was designed, either. It had that great big screen at the back, so it meant all the characters in their huge black collars all had to turn around to watch it behind them. But that's a problem with having only three walls to a set – where do you put something like a screen? The audience has to see it, but you also have to have the characters within the set seeing it. I think it was an economic problem because the courtroom set was cobbled together from something else. It was wildly expensive to build."

The two-episode conclusion to the season was scheduled to be shot first. However, shortly before recording began, the production office suffered a blow with the departure of script-editor Eric Saward, who took his version of the final episode with him. "I was so involved with what we were doing that I didn't really cotton on to the background. I never knew Eric, but I gather problems had been brewing for a while.

"In Eric's version of the script, there was the need to find a circular area, something about going round and round. We were desperately looking for a cooling tower or something similar which had an internal circular walkway. I couldn't find one at all, but as part of this process we came up with the old pottery in Stoke-on-Trent which had lots of interesting bits. When Pip and Jane Baker came on board, we had the production photos which we'd taken there, so they wrote it according to that location. They came on location with us to Camber Sands.

"We had trouble with the replacement script because Pip and Jane had to write it very much at the last minute. It was very long and complicated, but the scripts had the problem of wrapping up fourteen parts and the Valeyard and also being a story in themselves. There was no easy way of finishing it off."

On that note, I asked Chris about his input into scripts. "Basically, you'd get your scripts, read them, and any big ideas you had, you'd put to John Nathan-Turner and sound him out. As with any other television programme there's always a sit-down point between the script-editor, the director, the writers and the producer, so you'd bring it up again then and see how it would go, whether the writers were for or against it. John was very good about that. He would let you run with an idea, and if he thought it was good he would back you up.

"John generally left you to it. I would always run general character designs past him because he had a huge knowledge of the show. Obviously, I would always clear casting and script changes with him as well – the normal relationship any director should have with a producer. You would have a read-through, we'd rehearse up at Acton and then you'd have the producer's run to show John the stuff for that week's studio. He was usually in the studio."

Night filming was sanctioned for these episodes, something of a rarity on *Doctor Who* because of the expense. "Night shooting is tiring, but it was more fun because it gave us that Fantasy Factory imagery to play with. You gained a Dickensian feel. You can show what you want to when you do fantasy at night, have people appearing out of the

Opposite: Bonnie Langford in the final segment of *The Trial of a Time Lord.*

Left: John Nathan-Turner, Colin Baker and Chris Clough watch as the quicksand is prepared for the climax to Part Thirteen of *The Trial of a Time Lord.*

Below: Mel (Bonnie Langford), Professor Laskey (Honor Blackman) and the Doctor (Colin Baker) in the gym of the Hyperion Three in *The Trial of a Time Lord.*

Photos © BBC Video

Above: Chris Clough and his team run through a scene from *Delta and the Bannermen* with Sylvester McCoy and David Kinder. Photo © BBC

gloom. I remember that shot with the spear flying out of the door and hitting Tony Selby. I've just worked with Tony as a prison officer on *Casualty*.

"Colin Baker was a sweetheart, a lovely man. I got a letter from him the other day! I haven't seen him for a while, but he was smashing. Michael Jayston was terrific; I've worked with him subsequently. Lynda Bellingham and I have children of the same age in the same class at school, so we see each other in the playground. I'll never forget her with those angel wings on her back! Anthony Ainley was very good, because he can do all these movements as the Master. Nine out of ten actors would be awfully over the top, but he can do it in a way that makes you think, 'Oh, I don't like him at all, very creepy!'"

"One of the Vervoids was from *Brookside* and had a Liverpudlian accent"

The concluding episode of *The Trial of a Time Lord* ran to an unprecedented thirty minutes. Chris felt this would have suited *Doctor Who* as a rule. "I always felt you had to rush things. I don't know why *Doctor Who* was the length it was, because most BBC half hours are twenty-nine minutes, thirty seconds. Forty-five minutes was too long, because people require the very highest production standards to keep them there for the length. We couldn't compete there, so that additional time would not have served it well, I suspect.

"The Vervoids episodes, which we shot next, were like Agatha Christie. We even had the book *Murder on the Orient Express* in one scene! It was a classic scenario, like a group of people on an ocean liner or in the vicarage. Everyone was confined and couldn't get away, so they all went to their rooms and plotted. There were all sorts up to no good; classic stuff. The design reflected that Thirties' ocean liner feel, with your first-class passengers floating around the lounge having liaisons."

Part Nine was notable for a detailed shot which tracked along the Hyperion III's hull, through the window and up to the reception desk. "We had terrible problems with that. I've always liked doing those long establishing shots. If you have an ocean liner, you have to see it on the sea or leaving dock to get a feel for the size. I've just done a *Bill* in four shots – twenty-five minutes of drama. We spent one day just rehearsing, and one shot alone was fifteen minutes long. It was very stagey in [the Hitchcock film] *Rope*, but with a handheld camera on *The Bill* you can go anywhere. The problem is keeping the camera cable feed and the boom out of shot!"

Bonnie Langford was also introduced as Mel. Having worked with Bonnie on four of her six stories, was Chris happy with her casting? "I'm going to get into terrible trouble, but no. Bonnie's got a lot of things going for her, but I don't think casting her fitted the show at that particular time. It sent out the wrong signals. She was very nervous. It's very difficult for any actor to come into an ongoing show, and she hadn't done a lot of straight drama although she's a very good, professional actress. The character was also not very well defined, so everyone was writing to their perception of Bonnie Langford. She screamed about twenty times, and at several decibels!"

I had to ask about the lead Vervoid, with his Scottish accent. "Yes, but then one of the others was from *Brookside* and had a Liverpudlian accent. That's how Vervoid life could be! I liked the Vervoids, I thought they were a rather clever design."

Season Twenty-Four saw Chris returning to direct *Delta and the Bannermen*. "I think I enjoyed doing that one the most. Don Henderson was terrific. The biggest problem was locating a holiday camp, but we found one being renovated down in Wales. It was ideal – it had that Fifties madcap, bright, sunny, primary colour feel to it. We got the Fifties music in as well. If you get the musical score right, it can give you a bit of a theme. It was all a bit barmy, a bit *Hi-de-Hi*, but that's all right.

"I got into terrible trouble for casting Ken Dodd. A lot of the fans didn't seem to like that; I don't know why. The point was that it was supposed to be an outlandish scene, and he's a genius at being outlandish and was perfect for it. It was all part of a wrangle against John Nathan-Turner, I think.

"I don't think there's any substance in the way John was treated. Fans are a funny lot. Criticism is fine, part and parcel of the business; obviously I don't agree with it or I'd have done it that way. But when you are given a script, you try to get it onto the screen in the way you think is going to be most successful. When you're on the show, you don't really get involved with the fan's side of it because you're too busy. If you start thinking about the way the fans think, you're second-guessing them and then you disappoint them even more. All you can do is the very best you can and hope everyone will like it.

"It was taxing filming two stories back-to-back. I got that two years running – one on location, one in studio. You had to set up both stories together: we were finding locations for *Delta* at the same time as sorting out design for *Dragonfire*. The preproduction was horrendous. The OB schedules were very tight as well – too tight. Plus, it was the old days where you had to ferry a lot of people about with OB trucks and all – it was a big circus, really."

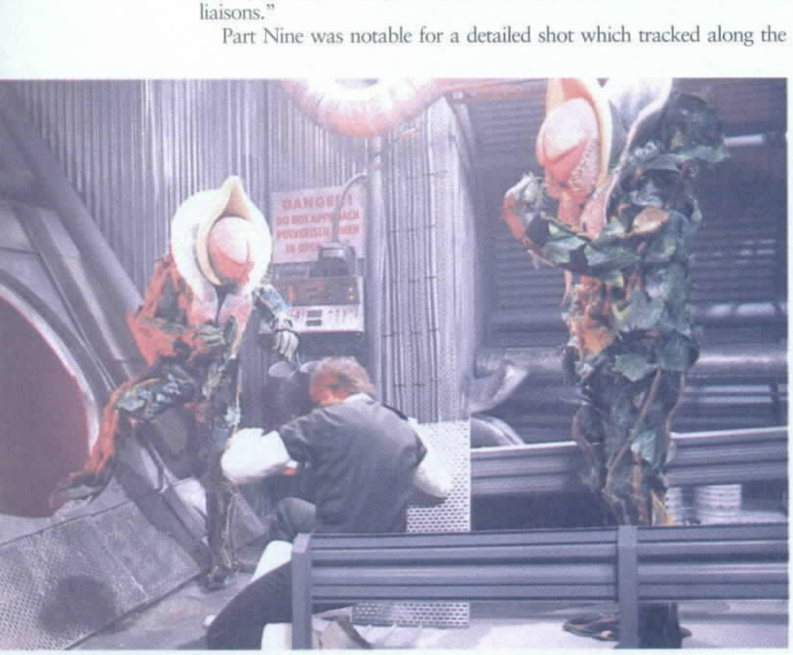
The Seventh Doctor was still new to the series at this point. "Sylvester McCoy's a smashing fella. The trouble for all the Doctors is that they've got to play it the same and yet slightly different. The scripts for *Delta* were written without any knowledge of the actor, or indeed the style with which he was going to play it. Therefore it was up to Sylvester to try and hang onto something which he could make his own. It was very difficult.

"You can tell anybody's age by which Doctor they like best. I, being of more advanced years, like the earlier ones. Patrick Troughton I always remember; I liked the dark side of his nature. I think Sylvester also liked that brooding quality, which neither Colin nor Peter Davison had, and wanted to bring more of that to his character. Looking at it character-wise, if you were stuck outside of time, I don't think you'd be a gung-ho adventurer who goes from one adventure to another like Indiana Jones. It's quite a transient lifestyle, you'd never settle down. I think that's an interesting aspect of the Doctor."

"The next one, *Dragonfire*, was a big type of story, and we wanted to get this airy medieval castle feel, a feeling of emptiness. We worked with big sets, and didn't clutter them. The illusion of cold was very difficult to create. We discussed whether you should see the characters' breath, and I thought that because it was so cold you probably wouldn't. In order to survive in those conditions they couldn't have a very high body temperature anyway, so we disregarded that.

"Money was tight. It always has been. You have to make do with what you can get. But John was very good at apportioning budget. I was always last in the queue, but if anyone had overspent earlier, you weren't going to be caned for it.

Below: "We are doing splendidly!". The Vervoids add to their "disgusting" compost heap in the "Agatha Christie"-style segment of *The Trial of a Time Lord*. Photo © BBC Video



"The budget for special effects could go through the roof very quickly, so in a way you were forced to make something out of nothing. It was quite a useful discipline. The opening model sequence for the trial season took most of the special effects budget, and in a way looked quite odd in comparison. It was a bit more slick, done on film, and because of that didn't match up with the rest of the programme. You've got to have some sort of continuity, I think. When you were up against something like *Back to the Future*, *Doctor Who* didn't stand a cat in hell's chance really, so therefore its strength could not be its effects. Kane's head looked quite effective, but it was just a wax model. A load of paint stripper devices were pointed at it and it melted under the heat. We speeded up the footage in post production."

Kane's melting head raised the question of horror, and how far you can go in *Doctor Who*'s format. "You have to do it tastefully and within the production codes. *Doctor Who* is a family show, so you can't and wouldn't want to do anything too horrible. It's the psychological thrill that's important, not the actuality. As Kane was kept at a freezing temperature, he wouldn't have had blood in his veins anyway, so red colouring when he melted would never have come into it. Even in the design of his face we made him up to be pale and corpse-like."

Dragonfire appeared to reference some well-known films in places. "The *Star Wars* cantina was a bit of fun. I can't remember where we got that little dog from – I think someone had it already so we stuck it in. I hadn't thought of the *Aliens* parallels in the last episode. Synchronicity! Those big guns were made out of drainpipes."

Bonnie Langford decided to leave relatively late in the day, paving the way for Sophie Aldred's arrival as Ace. "I think Andrew Cartmel came up with a few versions of Mel's leaving scene, and it was Ian Briggs who eventually put it together. It was quite last-minute. Sophie Aldred I found, and she was terrific. What was nice was that she comprised the action girl without being too butch, retaining her femininity and charm. That's the key to it. Part of the problem with a lot of previous companions were that they were a bit screamy-screams – two-dimensional. Sophie brought a lot of her own personality to it and made Ace a rounded character, someone who could actually go out and enjoy the adventures. I think the writers responded to that and gave her more to do than some of the earlier companions. Her rebellious, slightly wacky character in *Dragonfire* established her well."

One of the eternal questions that begs an answer is *why* did the Doctor climb over the edge of an ice cliff and hung off his brolly for dear life? "It seemed sensible at the time, but it's a good question. I think the philosophical guard from later in the story would know the answer to that one: 'There is a journey we all have to make in life . . !' It was just a cock-up, really!"

◆

In issue 232, Chris discusses his other *Doctor Who* adventures, *The Happiness Patrol* and *Silver Nemesis*.

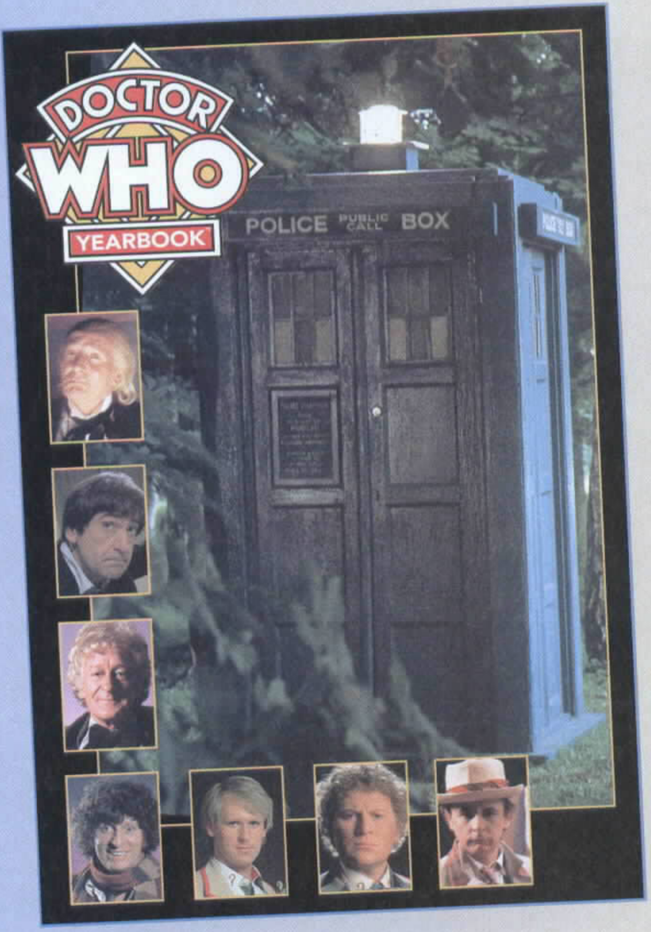
Above, left:
"It seemed sensible at the time . . ." The Doctor (Sylvester McCoy) hangs around at the end of Part One of *Dragonfire*.
Photo © BBC Video

Above:
The Doctor and the Tollmaster (Ken Dodd) in *Delta and the Bannermen.*

Below:
Garonwy (Hugh Lloyd), the mysterious Welsh beekeeper from *Delta and the Bannermen*.
Photos © BBC

A BRIEF HISTORY OF SPACE AND TIME

ONE DOCTOR, SEVEN FACES, TWENTY-SIX YEARS OF ADVENTURE . . .



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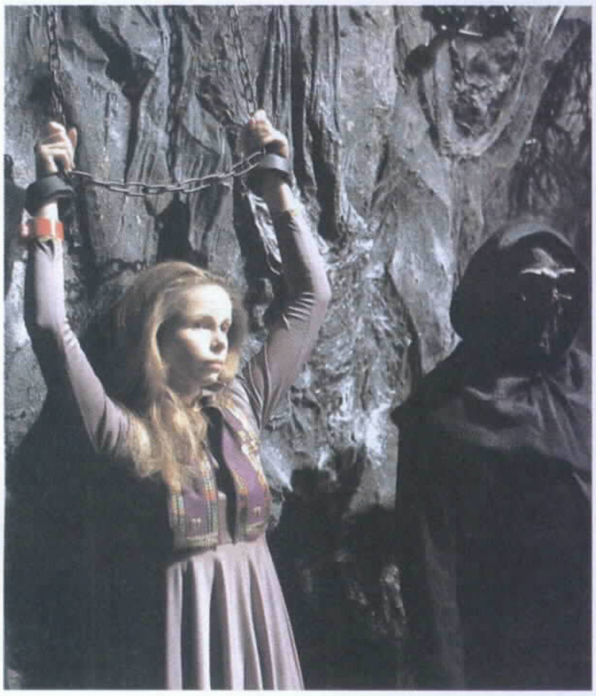
MARVEL MAGAZINES

The High Council

compiled by Elizabeth Jackson

If you have a question about the stories and characters of *Doctor Who* that doesn't have a definite answer, then put it before *The High Council*. The column doesn't have a resident expert, the only people answering the questions are you, the readers.

The Doctor and Romana only deduce that Astra is the sixth segment of the Key to Time when they learn that she is the sixth princess of the sixth dynasty of the sixth royal house of Atrios. What would have happened if they had gone to Atrios at the start of their quest and had been looking for, from their point of view, the first segment?



The search for the segments wasn't random. The tracer led the Doctor and Romana to each segment in the order that they fit together to form the Key to Time – that is, from the base to the top, the top being the side of the cube in which the tracer is inserted. Therefore they could not possibly have started with Astra first. This is supported by the fact that the Shadow waited at the site of the sixth segment for the Doctor to arrive with the other five.

Douglas Kaiser, New Jersey, US

Like the quest for the Holy Grail, it was the *search* that was important, not the result. Perhaps there never was a Key to Time, as such. Perhaps the unbalanced sources of evil that needed attention were the Graff (who was about to start an interstellar war), the planetary destruction by Xanxia, the escape of the Cessair of Diplos . . .

O Zambon, Chingford

As it is the tracer that sends the TARDIS to each destination, it must have been programmed to search out each segment in a specific order. It is interesting to note that the sixth segment is the only one not located in our galaxy. If one were to plot out the location of each segment, the quest would begin at Ribos, towards the centre of Earth's galaxy, and work out to the helical galaxy. This was probably how the tracer was programmed to operate.

Jon Preddle, Hamilton, New Zealand

Why doesn't the Doctor remember Leela when the Daleks scan his mind in *Resurrection of the Daleks*?

Using all his strength, the Doctor was able to block out his memories of Leela so that his duplicate wouldn't recognise, or even know of her. This would alert the Time Lords to the fact that the duplicate Doctor was an impostor before it could assassinate the High Council.

Douglas Kaiser, New Jersey, US

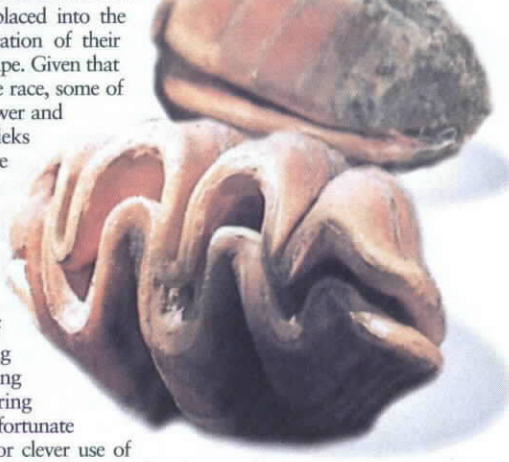
The Daleks' plan was for the duplicate Doctor to travel to Gallifrey and murder the High Council. The Doctor blocked out his memories of Leela and also K9 Mark One (he only remembers the second version of K9 during the brain-drain). If the Daleks knew that Leela and K9 were on Gallifrey already, they might have changed their plans to make use of this, probably by creating duplicates of them and using those as even more effective assassins.

Robert Andrews, Reigate

Not only does the Doctor fail to remember Leela, he also appears not to recall K9 Mark One and Kamelion. I would guess that he is blocking out his memories of Leela and K9 because they are on Gallifrey, and his memories of Kamelion because details of the shape-shifting android's operation would revolutionise the Daleks' replication technology.

Richard Sprockett, Dudley

Would the Daleks have been such a threat to the universe if Davros had stopped his experimentation with the Kaled mutants after creating the giant clams? Were they the Mark One Travel Machine?



It is doubtful that Davros' megalomania would have allowed him to stop experimenting, but if he did, then the Kaled mutants would still have developed naturally until the scientific elite felt it necessary to build them more functional travel machines. Remember that the final form of the mutant, placed into the Dalek machine, was an acceleration of their development to their ultimate shape. Given that they are evolving from a war-like race, some of the mutants would still crave power and suppress the others. The Daleks would emerge as a threat to the galaxy . . . eventually.

Brian Wilshan, Stoke-on-Trent

The giant clams may not actually be the Kaled mutants but merely a housing for them, in the same way as the Mark Three Travel Machine. Inside each of those clam-shells is a bubbling lump of hate. The only thing preventing them from securing mastery of the universe is their unfortunate lack of mobility, but evolution or clever use of static electricity might change that. Who knows what the true destiny of the clams might be?

RB Hall, Kirkham

If God created man in his image, then Davros – who obviously has delusions of grandeur, created the Daleks in his. So unless Davros used to travel round in half a giant clam shell, then it's unlikely that they were an earlier design for the Dalek – maybe they are native to Skaro.

Thea Newmarket, Reading

As well as any further thoughts on these matters, we need your creative answers to the following questions:

How is the Time Lord in *Terror of the Autons* able to materialise and dematerialise without a TARDIS? He also seems able to float in mid-air among the gantries of the radio telescope. Is this not a Gallifreyan gift from which the Doctor's next incarnation might have significantly benefited?

Christopher Hawkins, Leicester and Nicholas Hook, London

At what point does the Doctor realise that Turlough is working against him?

Sean Frith, Dublin

When did the Doctor give up smoking?

Stephen Naime, Felixstowe

Why does the Monk use an old gramophone to play his chants when a CD or DAT machine would be better?

Michael Callaghan, Fleetwood

Why does the TARDIS nearly always land the Doctor and his friends in danger?

Alexander David Norman, Wilsford

◆

Shelf Life

The books this month both feature Mel;
She's in the first video as well,
– but not in *Survival*,
The Master's revival –
Dave Owen falls under her spell.

VIDEOS

PARADISE TOWERS

It was JG Ballard's novel *High Rise* that initially spoiled *Paradise Towers* for me. Both are works about societies in multi-story dwellings breaking down, and I had hoped that Stephen Wyatt's 1987 four-part story would be just as stark and violent as Ballard's. But it wasn't; neither was it a political satire, pastiche of another genre or an out-and-out comedy. It's a story of extrapolations: what happens when the extremely young, old, or bureaucratic are left to their own devices?

The setting, Paradise Towers itself, suits studio production perfectly, with plenty of *Doctor Who*'s ubiquitous corridors and dark corners. But there's a grandiosity of scale (the building is over 300 stories high) that make it distinctly reminiscent of Marvel's *Doctor Who* comic strips of the Eighties. Tilda and Tabby could easily have sprung from the pages of **Doctor Who Magazine**, being a grotesque fusion of genteel old ladies, for whom life is an endless series of cups of tea, and viscious cannibalistic predators. So too, could the prevalant graffiti and the cartoon cleaning robots, which look like something from *Yellow Submarine*. And Richard Briers, clearly enjoying himself as the Chief Caretaker, is a living caricature; a walking embodiment of the term "a right little Hitler" with peaked hat and moustache to cap off the whining voice and addiction to procedure.

BBC
PARADISE TOWERS
DOCTOR WHO
PG
Starring
SYLVESTER McCOY

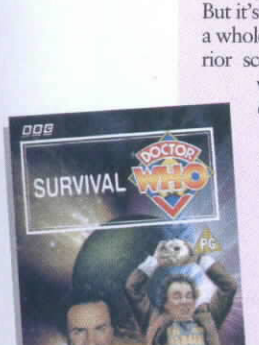
The first episode sees the Doctor, played by a thankfully less manic Sylvester McCoy than in the preceding *Time and the Rani*, and Mel arriving and being caught by the Kangs, the scavenging gangs of young women who inhabit the building. Like the sixth form at St Trinians, they exhibit an unsettling combination of physical maturity and juvenile behaviour. Their language is full of corruptions and mutations, like the slang in Anthony Burgess' *A Clockwork Orange*. Everyone speaks theatrically in *Paradise Towers*, declaring their identity, beliefs and intentions, so Bonnie Langford fits in perfectly, like a Dick Whittington or Aladdin, on her innocent quest to rendezvous with the Doctor at the building's swimming pool.

The Kangs are being killed, either by the residents or the cleaning robots, and the story works best in the first three episodes when the threat is still a mystery. The pleasure for the viewer is in imagining what is going on. Later, when all has been revealed, and everyone joins forces to fight the menace, the story becomes too much a straightforward battle. However, there are absolutely no lapses in the quality of performance and production; only Keff McCulloch's intrusive score occasionally seems out-of-place.

Perhaps what's most unsettling about *Paradise Towers* is that it's presented in the style of a send-up without actually being one; the viewer is left waiting for punch-lines and pay-offs that don't come because the story isn't a joke after all. There is humour along the way, such as the wonderful rulebook scene between Sylvester McCoy and Clive Merrison as the Deputy Chief Caretaker, but it's entirely incidental to the main message, which is that we must never forget why we are doing our jobs. I'm delighted I gave this story a second chance.

SURVIVAL

In entertainment, we're told, you're only as good as your last show. If so, then Rona Munro's *Survival* has been single-handedly waving the flag for *Doctor Who* since 1989. But it's a very atypical example of the series as a whole, set entirely on location, with the exterior scenes representing the unnamed alien world being stunningly effective for a change.



Returning Ace to Perivale on a sunny summer Sunday, the Doctor finds that her friends have been disappearing, and that he's being followed by a black cat. Although the use of a real cat and shots from the cat's point of view work brilliantly, the story's major visual disaster is the animatronic cat; it wouldn't fool a five-year-old and seems unnecessary given the success of the other depictions.

Otherwise, Part One builds up the atmosphere well, introducing Julian Holloway as Sergeant Paterson, an ex-military bully-boy whose creed of "survival of the fittest" is echoed by Hale and Pace, turning in perfect straight performances as the banal men in the corner shop. When the action moves to the alien world, the Master appears, with Anthony Ainley giving a subtler rendition of an older and more weary Time Lord than before.

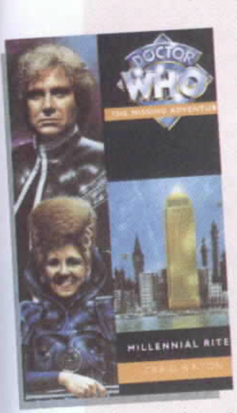
Part Two is the best of the three. The planet is arguably the most impressive to be realised in *Doctor Who*'s history, with a vivid crimson sky and majestic volcanic eruptions. The lavish post-production extends to Dominic Glynn's Claptonesque score that reinforces the savannah heat of the planet. Indeed, the production is so slick that it distracts the viewer from a few important questions: how does the planet actually interact with its inhabitants so that their aggression ultimately destroys it? How does it enable the Cheetah People, and those who have become like them, to teleport to Earth? Why do they need horses if they can teleport? *Survival* is best enjoyed if you don't actually think about it too much.

In a story this short, it was a good idea to use Ace's friends; a group of young people who already know each other. This saves time that would otherwise be spent building up their relationships. Midge, played by William Barton, is at first the most interesting, as the strain of his ordeal produces a jumpiness and nervous sarcasm. After his mutation into the feline state, however, his credibility sinks, dragging the rest of the story down with it. The ridiculous confrontation between him and the Doctor, jousting on motorcycles, is pointless and badly realised.

Sophie Aldred is a much older and more well-rounded Ace than the one who first joined the Doctor, and a joy to watch. However, Sylvester McCoy still seems a little uncomfortable; he's perfect when he tells the swaggering Paterson to shut up or playing a surrogate father to Ace, but his urban cat hunt is embarrassing, and he is totally incapable of portraying real anger by shouting.

Appropriately enough, for the final story to be broadcast to date, *Survival* has three of the best episode endings ever. And if the closing soliloquy, as the Doctor and Ace walk off to further adventures, doesn't being a lump to your throat, then there is no poetry in your soul . . .

MILLENNIAL RITES



Craig Hinton returns with his second *Missing Adventure, Millennial Rites* (ISBN 0 426 20455 7); a Sixth Doctor and Mel story set in London at the end of 1999. His debut, *The Crystal Bucephalus,* showed signs of its genesis as a *New Adventure* transplanted into the Fifth Doctor's era, but this book feels as though it could only be for the Sixth. As well as capitalising on this incarnation's dark side, as the cover depicting him in the Valeyard's robes indicates, Craig gives more substance and depth to the character of Melanie Bush in the first chapter alone than was ever hinted at on television.

It's another book that will reward fans with an eye for continuity. Anne Travers from *The Web of Fear* returns, older and bitter. And as well as gratuitous references to other stories and *New* and *Missing Adventures*, there are some genuinely ingenious explanations for events in other stories, such as the origin of the Great Intelligence.

At first *Millennial Rites* comes across like a chattier version of *System Shock*, with a software firm that is not what it seems run by a mysterious entrepreneur. But it's a more human story, concentrating on office ritual and politics rather than office technology and automation. The firm, Ashley Chapel Logistics, is making most of its staff redundant to concentrate on a product called the Millennium Codex, to be ready by midnight on December 31st. Unwittingly, Mel completes the job for ACL.

The book's high point comes about halfway through, on the stroke of midnight. The rules of the universe all appear to change. Barely recognisable analogues of the characters introduced earlier populate a fantastic caricature of London. It's this degree of sheer inventiveness that impressed me most about *Millennial Rites*, and it works well because it uses the old *Doctor Who* trick of combining the utterly fantastic with the everyday and banal: as a grotesque battle between alien forces rages around him, redundant programmer Barry Brown, himself magically transformed, yearns for a pint of lager and a cigarette.

The characters do speak a little theatrically at times, but this is preferable to them being overwhelmed by the richness of ideas; it's better to have a small cast with depth and background than many characters who are just sketches. Barry, his friend and colleague Louise and her baby daughter are all thoroughly established before everything transforms, making their own changes all the more shocking and powerful. The regulars do well, too: the Doctor is less impulsive than onscreen; a more understandable adventurer and sybarite. And Mel, denied an introductory story on television, effectively has one here as Craig cleverly introduces her at a university reunion, subtly describing her background by contrasting her with her peers.

Millennial Rites is unmistakably the work of someone intimately familiar with *Doctor Who* past and present, but more importantly is a well-told story about a strong central idea.

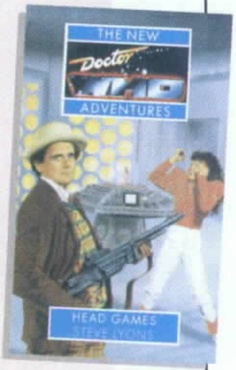
HEAD GAMES

The front cover of Steve Lyons' latest *New Adventure, Head Games* (ISBN 0 426 20545 9), is enough to indicate that it's going to play around with our expectations of a *Doctor Who* novel. The Doctor callously points an ACME ray gun at a shrieking Melanie Bush – or rather Dr Who does, because the book largely concerns the struggle between the Doctor and his doppleganger, Dr Who, created by the same energies that drove the Land of Fiction in the author's debut, *Conundrum.* Dr Who seems to be a descendant of the character of the same name who appeared in the TV Comic strips of the Sixties, being just as two-dimensional and black-and-white. His companion is Jason, the young Master of the Land from *Conundrum.*

Despite such a rich premise, the first hundred pages are clichéd and dull. Unlike *Conundrum,* which presents the reader with a series of mysteries before revealing the explanation, a foe who can write fiction into being, it is obvious from the start what is happening here. And in a scenario where anything can happen, nothing is surprising; not even such clever in-jokes as Jason's *Doctor Who*-fan conception of dinosaurs as wobbling puppets surrounded by yellow CSO-lines. The serious plot strand of the book concerns the planet Detrios, kept alive by the energies of the Land of Fiction bringing its inhabitants' faith to life. They're a tedious bunch and, despite Chris Cwej developing a romance with one of them, their plight is unmoving.

Fortunately, things improve. Mel appears and is disgusted to find such a warlike crew aboard the TARDIS since her departure. *Head Games* ties in closely with *Millennial Rites* (which is recommended preparatory reading) and, just as in this month's *Missing Adventure*, Mel is a far broader and well-sketched character than on television. The action moves to Earth, instantly becoming more compelling as recognisable characters and locales emerge. Time travel and its confusing implications start to feature here, and are a far more interesting way of warping reality than Jason's brand of literary magic.

But the main driving force of *Head Games* is the Doctor's guilt. All his companions start to doubt his motives, feeling used and kept in the dark. The story becomes less important, a backdrop to the psychodrama going on in the TARDIS. Steve expands on hints in earlier *New Adventures* of how the Seventh Doctor came to be, and the highlight of this book has to be the confrontation in the Doctor's mind between his two most recent personae, as each argues for his right to exist. Steve explains the Doctor's motives here better than ever before; *Head Games* is a revelation.



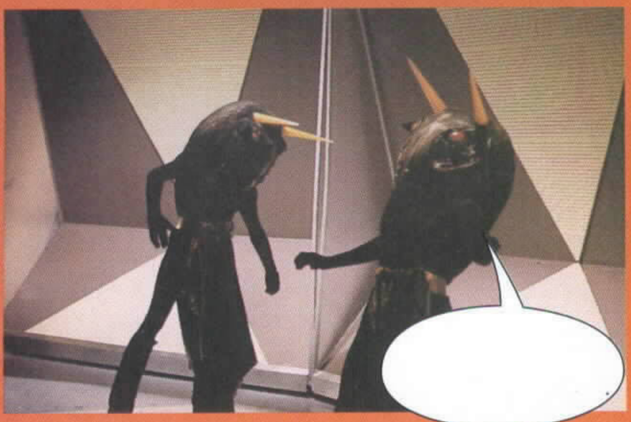
Disappointingly, the book returns to Detrios for a dreary conclusion. But it's worth reading for the characterisation of the TARDIS crew alone, and of course for being part of this month's rehabilitation of Mel; from a squeaky stereotype into a believable person. May she return soon, both alongside the Sixth Doctor in *Missing Adventures*, and occasionally the Seventh, to remind us just how much he has been changed in the last few years by the *New Adventures*.

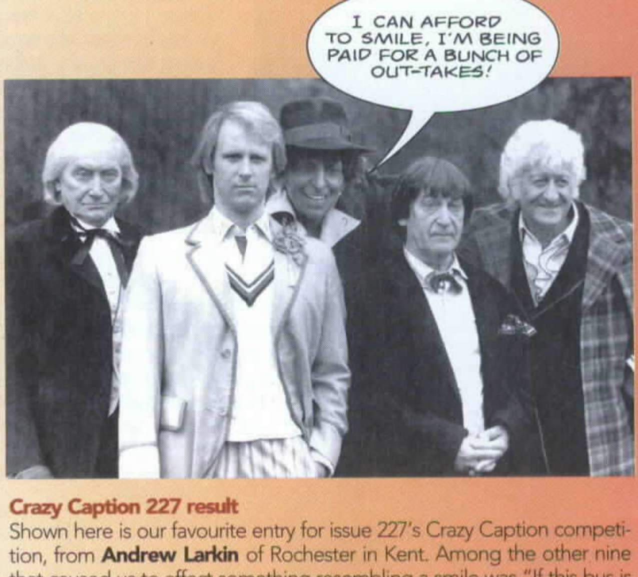
Crazy Caption!

Here is your chance to win one of TEN copies of *Paradise Towers*, kindly donated by BBC Video.

Just come up with the funniest caption you can to go with the picture shown here. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 231 at the editorial address on page three.



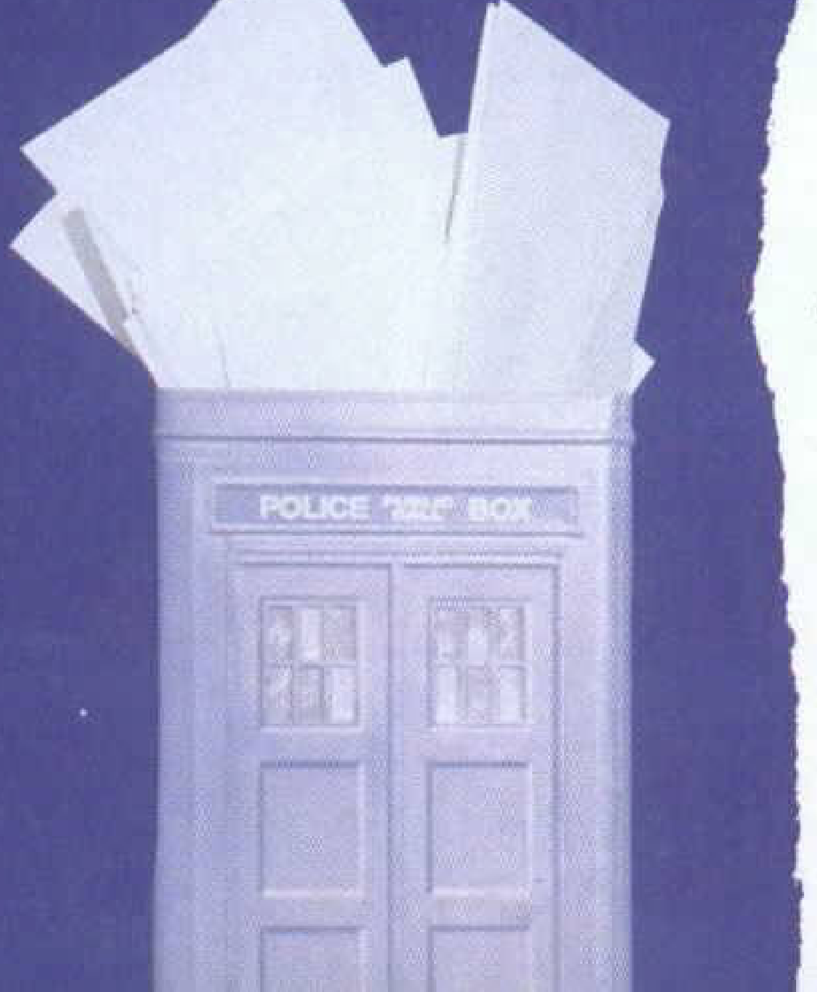

I CAN AFFORD TO SMILE, I'M BEING PAID FOR A BUNCH OF OUT-TAKES!

Crazy Caption 227 result

Shown here is our favourite entry for issue 227's Crazy Caption competition, from **Andrew Larkin** of Rochester in Kent. Among the other nine that caused us to affect something resembling a smile was "If this bus is any later, there'll be six of us" from Nick Needham, also in Kent. Will the last one out please turn off the lights.

Out of the TARDIS

The TARDIS tin contains fifty soul-searching, bizarre and downright trivial questions. Each celebrity must answer twenty randomly selected queries . . .



Louise Jameson

Louise Jameson – who played the Doctor's savage companion Leela during the late Seventies – lives very happily with her family in a pretty cottage in Royal Tunbridge Wells. Between performing and taking care of her family, Louise also devotes a great deal of her time to HOPE, a charity for orphaned Romanian children that she established herself.

Do you bathe or take a shower?

[With mock indignance] Yes! Both! Actually, I take a bath. I have one bath a day and I love it. It's twenty minutes' worth of meditation and it keeps me sane.

Which book are you reading at the moment?

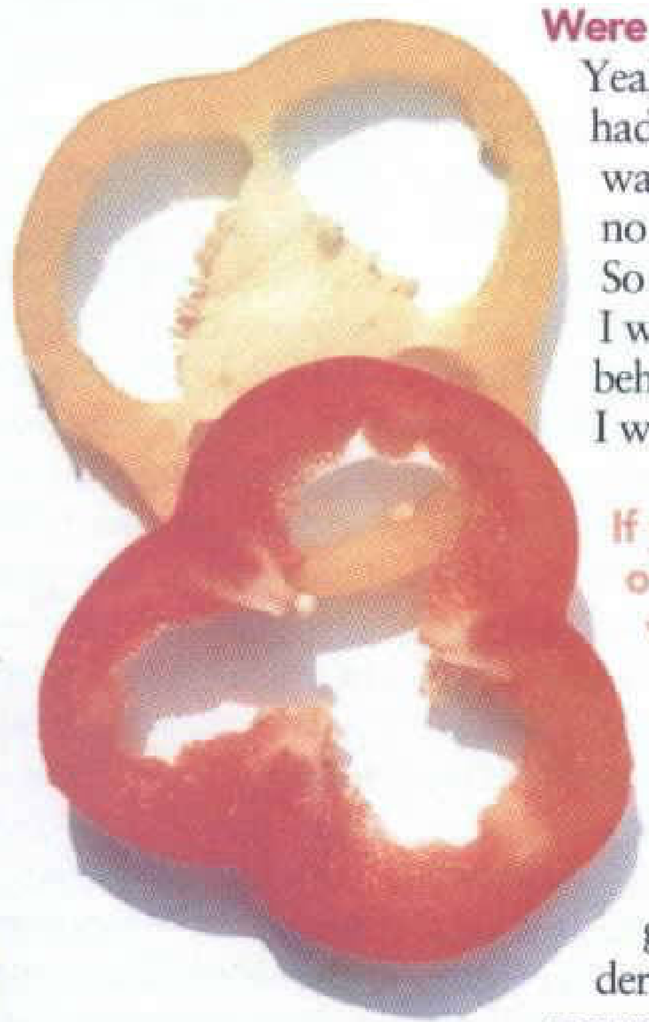
I'm reading *Women Who Run With the Wolves* and Terry Pratchet's *Rings*. I'm also reading *Goodnight Mr Tom* but I can't remember who it's by. The first I'm reading for myself and the others are for my kids who are dyslexic but love literature. They love stories so I read to them as much as possible. When I'm out of work, reading to them is my only artistic satisfaction. I beg my kids to let me read to them so I can put on all the funny voices.

Did you suck your thumb?

No, but I used to suck my finger until I was thirty. When I was pregnant I suddenly realised that I wasn't sucking my finger anymore. It's why my face is so lop-sided!

Do you believe that it can rain fish?

I watched a documentary yesterday, a kid's documentary about an island off the north coast of Africa where dolphins were pushing the fish up to help the fishermen fish. It *looked* as though it was raining fish because these mackerel were jumping up out of the sea and pounding down again. So yes, I suppose I do.



Were you well-behaved at school?

Yeah, actually. Rather too well-behaved. I had a terrible twitch when I was eleven so I was told to go to a school where there was no pressure, even though I was quite bright. So I went to a school for young ladies where I was quite lazy but I was actually very well-behaved. I don't feel I rebelled in my life until I was about thirty.

If you could swap places with a member of the opposite sex for a day, who would it be?

Well, up until recently I would have said Hugh Grant, I think, but I wouldn't want to be him for anything at the moment [laughs]. It would only be for a day because I love being a woman; I'm very glad I was born female. [Long think] I wonder if I could be John Major for the day and correct a lot of what's gone wrong over the last fifteen years. Yes, that's what I'd do – John Major for a day. More money for education, more money for health, more money spent on public transport blah, blah . . . You know, being the good socialist that I am.

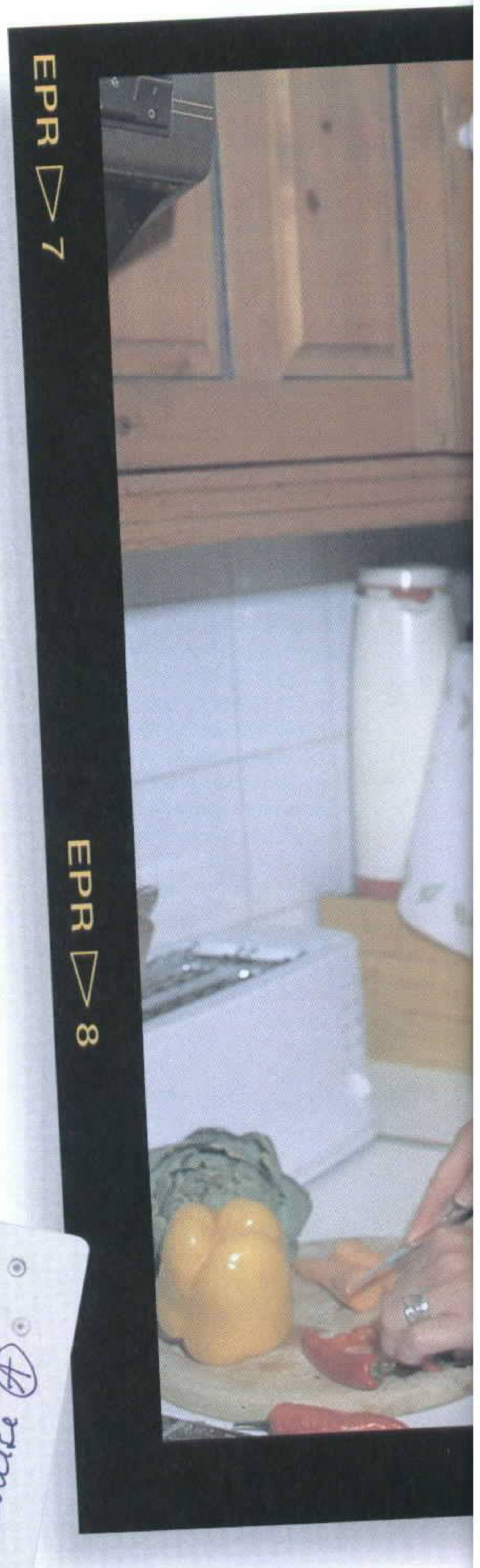
What would you like to be written on your gravestone?

I read a quote recently in the book I'm reading – it's very slushy. It says that the old folk tales were the breeze that would fan the fire in the souls of the audience. That's what I would like written: 'She was the breeze that fanned the fire in the souls of her audience.'

Do you prefer Captain Kirk or Captain Picard?

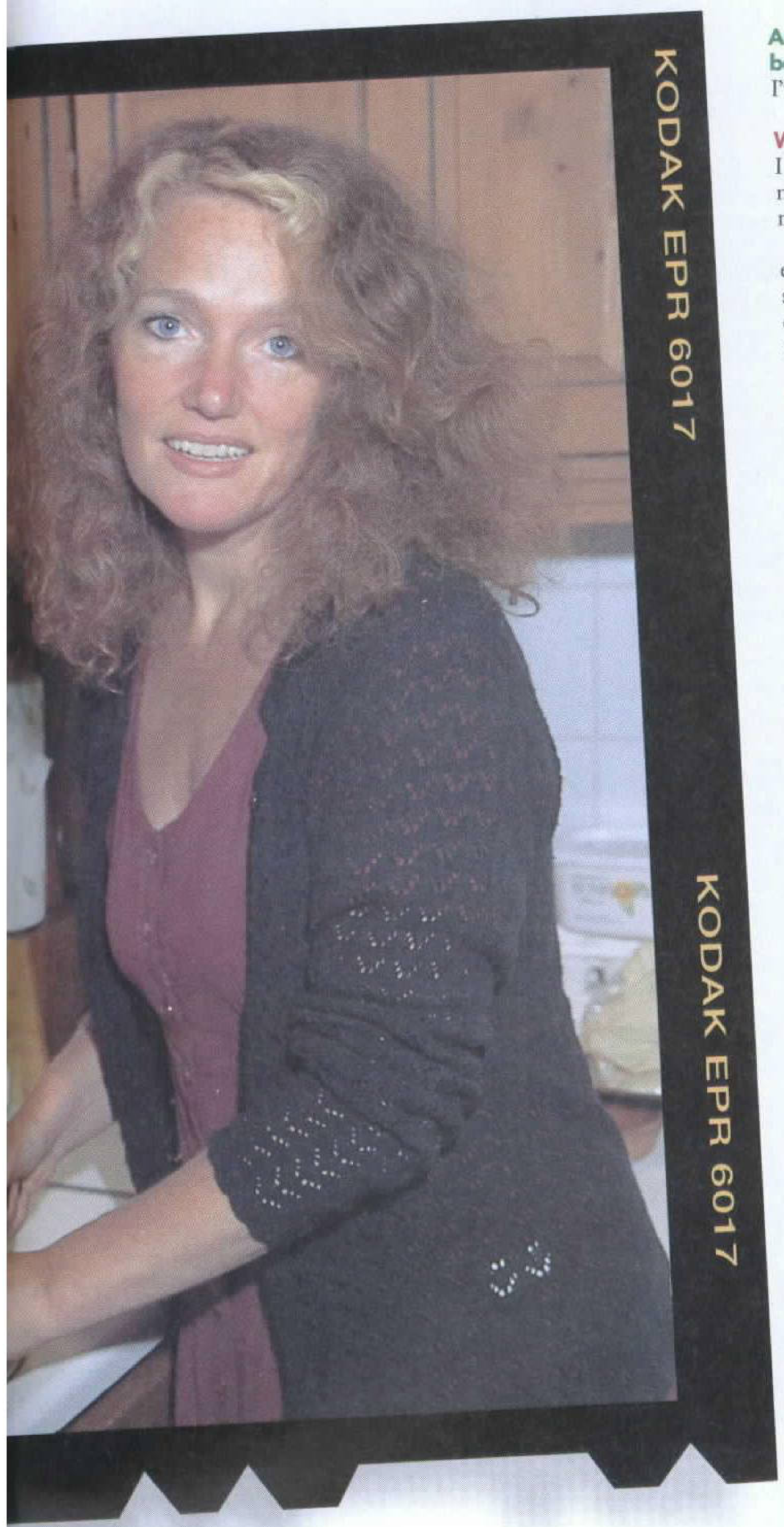
Oh well, I prefer Patrick [Stewart] just because I know him. I'm going to see him next month because he's doing a benefit show for ACTOR, which is a group of actors, ex-RSC, who take a lot of work out to the universities in America. He's promoting a whole company off his own bat. He's brilliant.

Dunn #231
Louise (A)



Where would you most like to have a picnic?

In my meadow in the South of France. I'm not allowed to say it's a pile of bricks . . . We've bought a pile of *stone* in the South of France and there are five different type of wild orchids in the meadow. We have no money to do the house up but we will have eventually. That's where I'd like to be right now.



Of all your clothes, what is your favourite single item?

I have a designer dress that I bought on the top floor of Libertys and which cost a ridiculous amount of money! It's a full-length blue velvet dress. It's my absolute favourite dress of all time. It covers all my lumps and bumps and it's made from a fabulous material.

How often do you have your hair cut?

I have it trimmed about every two months.

When were you happiest?

Erm . . . the summer of 1981 was wonderful, but I'm not going to elaborate. And now. I'm very, very happy now. I've got a wonderful marriage. I came through quite a turmoil in the eight years that followed 1981, but I've found a lot of peace in the last few years. It's lovely.

Oh, and I was very, very happy when I was seventeen as well, the year I got into RADA. That was a brilliant year.

Dunn #231
Louise (B)

Are things getting better or worse?

I've answered that. Better!

What skill or talent would you most like to possess?

I would love to play the saxophone and I would love to sing the blues, neither of which I'm capable of. For my fortieth birthday, the children got me saxophone lessons because I'd been talking about it for so long.

I can play the piano, not brilliantly but I'm alright, so there's some talent there. I actually think the talent is bashed out of you at school because schools are so tied up with theory and reading music that it becomes a chore. That absolute joy of being able to create a beautiful sound is suddenly gone. It's such a laborious route to it.

What is your earliest memory of Doctor Who?

Oh, the first episode! In black-and-white. It became an absolute Saturday afternoon ritual. 5.25pm, boiled eggs, baked beans, tea. It was the only time we were able to eat in the sitting room. My parents loved it. It's extraordinary.

What was your favourite toy as a child?

I've got two, they're still upstairs. A doggy and a teddy. The first I got when I was one and the other I got when I was two.

What is your favourite meal?

My husband cooks chickpea and fennel in a gratin source with bread crumbs and cheese over the top. It's absolutely delicious, particularly with a bottle of cold Chardonnay.

Do you like your own name?

Yeah, I do, very much. I nearly changed it to Louise Chase when I left college but I decided that it sounded too innocent, so I've ended up with Louise Jameson. I've always kept it, I haven't changed my married name.

Do you follow a soap opera?

No, I don't. My kids are avid fans and I have to say that, despite myself, I'll sometimes walk past the television and get drawn into one. But I hardly watch any television at all.

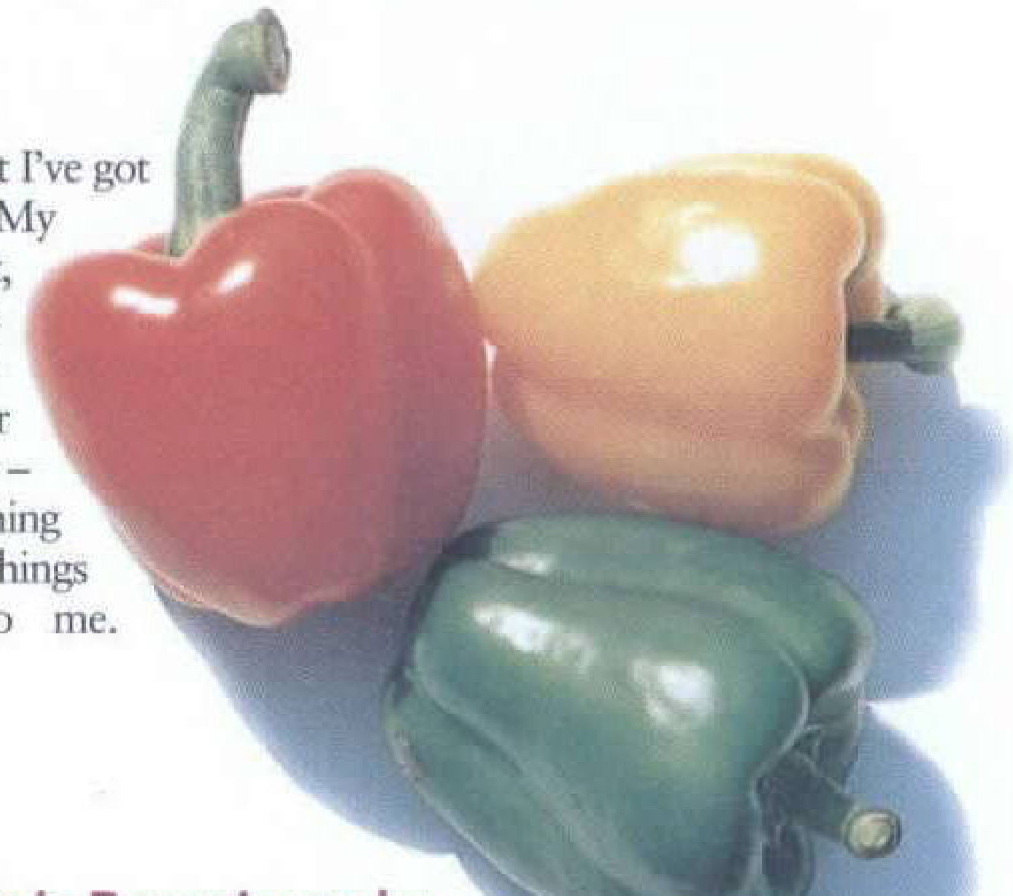
What I do like to watch is a good old-fashioned romantic comedy. I quite like this Canadian mountie thing, *Due South*. My husband has a pile of videos in the corner of the room upstairs – everything that he thinks that I would really like if only I could find the time to sit down and watch them. I mean literally, there are about fifty tapes absolutely full of stuff. So, if I'm ever poorly . . .

Interview by
John Ainsworth

Photography by
Robin Prichard

What is your most treasured possession?

I think it's probably a picture that I've got upstairs of a disused railway line. My husband painted it, he's an artist, and I think it's exquisite. That is probably my most treasured possession but I don't really go for 'things'. It's all replaceable, really – except maybe artwork – everything is transient. There are other things that are more valuable to me. Relationships and places . . .



Donations to Louise's charity, which directly funds the Casa de Copii Prescolari orphanage in Romania can be sent to: HOPE, National Westminster Bank, 166 Camden High Street, London NW1 ON5.

Gallifrey Guardian

Progress slow but sure on new TV movie

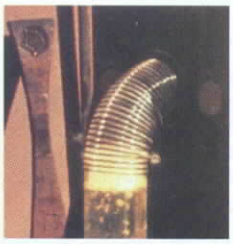
It's been a long summer for fans of *Doctor Who*, waiting for confirmation of the programme's return to our screens after a six-year break. Even though the series has never been closer to resuming production, firm news remains scarce, and the BBC is unwilling to officially 'name a date'.

Writer Matthew Jacobs completed his script in mid-July, ahead of schedule, and that script was passed to BBC Worldwide for their approval. A lengthy and complex consultation period has been further extended by the unavoidable slowdown that affects any large organisation over the summer months. The script will have passed through the hands of many different parties at the BBC, who will be attempting to ensure that the production will not only be strong artistically, but will also provide the company with a popular, enduring and licensable product for the years ahead. One of the BBC's priorities is to make certain that the return of *Doctor Who* is not 'fumbled'. A BBC source stated, "We will not rush into a hastily-organised production that might endanger the show's long-term future."

The script will then be passed to Universal Televison – the BBC's partner in the co-production – for their consideration, before being presented to the Fox Network in the US. Fox's approval is critical; the deal stands or falls on the support of a major American network. It seems increasingly unlikely, however, that the film will enter production before the end of 1995, as had been previously hoped.

Meanwhile, the British press has been rife with speculation surrounding the identity of the new Doctor – with Joanna Lumley and former *Survivors* star Carolyn Seymour being the summer's favourite rumours. Needless to say, no casting decisions have been taken.

Competitions



Yes, you've guessed it, our likeable licensees at BBC Video have offered us TEN copies of their October release, *Survival*, to give away. *Survival* starred Sylvester McCoy, Sophie Aldred and Anthony Ainley and has, to date, been the last *Doctor Who* adventure to be made by the BBC. If you want to get your name into the hat, then simply identify the story from which the detail shown left originates. Send your answer to BAD CAT MAN at the editorial address on page three. The usual Marvel competition rules apply.

BBC
SURVIVAL
DOCTOR WHO
PG
Starring
SYLVESTER McCOY

We also have TEN copies of the 1996 *Doctor Who* Calendar from our cordial comrades at Slow Dazzle, which reprints all the *Radio Times Doctor Who* covers – from *Marco Polo* to *Dimensions in Time* – and will keep you informed of all manner of *Doctor Who* anniversaries during the year ahead. To be in with a chance of securing a copy for your wall, just tell us who wrote the special Anniversary story in the *Radio Times Twentieth Anniversary Special*. Send your answer to DAYS LIKE CRAZY PAVING at the usual address. Once again, the usual rules apply.

Book news

DOCTOR WHO
THE MISSING ADVENTURES
THE MAN IN THE VELVET MASK
DANIEL O'MAHONY

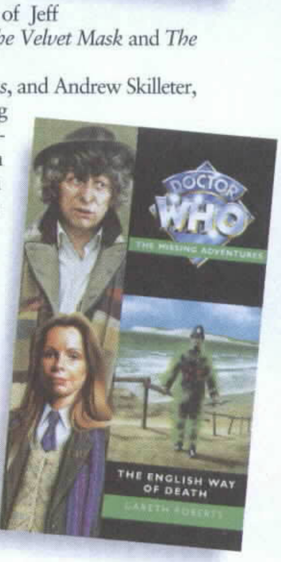
Virgin has confirmed three additions to their 1996 *New Adventures* list but has not, as yet, set release dates for the new books. All are from authors new to the range. *Christmas on a Rational Planet* and *The Death of Art* come from Laurence Miles and Simon Butcher-Jones respectively. *Damaged Goods*, expected later in the year, comes from the pen of Russell T Davies, familiar to followers of television fantasy as the scriptwriter of the BBC children's adventure serials *Dark Season* and *Century Falls*. These novels all form part of the 'psi-power' series, a linking storyline that embraces many of the next year's stories, the seeds of which are sown in Andrew Cartmel's *Warchild* and Kate Orman's *Sleepy*, due in February and March.

Decalog 3 – subtitled *Consequences* – will be published during the summer of next year, and will be edited by *New Adventures* authors Andy Lane and Justin Richards.

Shown here are the covers to *Warchild*, featuring the artwork of Jeff Cummins, and the February/March *Missing Adventures*, *The Man in the Velvet Mask* and *The English Way of Death*, both painted by Alister Pearson.

THE NEW
Doctor WHO
ADVENTURES
WARCHILD
ANDREW CARTMEL

David J Howe and Mark Stammers, the authors of *The Companions*, and Andrew Skilleter, the author of *Black Light*, will be signing copies of their books at The Conservatory, St Giles High Street, London on Saturday 21st October, alongside a number of as yet unconfirmed stars from the series. Copies of photographs from *The Companions* will also be available.



Boxtree have formally announced plans to publish a sequel to their forthcoming *Classic Who: The Hinchcliffe Years*. The new book, written by Adrian Rigelsford and *Doctor Who* director Graeme Harper, will take an in-depth look at Harper's work on the series, going behind the scenes on *The Caves of Androzani* and *Revelation of the Daleks*.

Outside the Spaceship

Obituary: **Gordon Flemyng**, director of the films *Dr Who and the Daleks* (1965) and *Daleks – Invasion Earth 2150 A.D.* (1966), died on 12th July aged sixty-one. He began working for the BBC and Scottish Television before graduating to the big screen in the UK with the two Dalek films and 1968's *Great Catherine* starring Peter O'Toole. He also worked in Hollywood with the film *The Split* (1968). His final work was as producer (and director of episode one) of the forthcoming Yorkshire Television series *Ellington* starring Chris Ellison as a sports promoter, due for ITV broadcast in the new year. **Dursley McLinden**, who played Mike in *Remembrance of the Daleks*, died in August following a long illness. Issue seven of the **Doctor Who Poster Magazine** has been dedicated to his memory.

Doctors: **Colin Baker** has been drafted in at short notice to play Captain Hook/Mr Darling for five days in *Peter Pan* at the Assembly Hall, Theatre Tunbridge Wells from 26th to 30th September (tickets can be obtained from the box office on 01892 530613). Colin says he was able to accept the role with minimal rehearsal required because he still remembered most of his lines from previous productions he has appeared in.

Further to **DWM** 229, Channel 4's screening of *The Avengers*, which features performances from **Jon Pertwee** and **Peter Cushing**, has been delayed and looks set to commence during the second week of October.

With the cable and satellite station Bravo having recently acquired much of the old ITC catalogue for broadcast over the next five years, the rest of this issue's *Outside the Spaceship* has been taken out of time by the Timewarp Channel and given over to a checklist of the major *Doctor Who* contributors to each series.

The Adventures of Robin Hood (1956-1960): **Patrick Troughton** appeared in eight episodes as the Constable in *The Friar's Pilgrimage*, Sir William in *The Dream*, Seneschal in *The Blackbird* and *The Food For Thought*, the Traveller in *The Shell Game*, Raoul in *The Bandit of Brittany*, Sir Boland in *The Elixir of Youth* and Sir Falke in *The Bagpiper*. **Roger Delgado** played the Ambassador in *The Minstrel*. Three episodes from Season Four, *The Parting Quest, Bride for an Outlaw* and *Double Trouble*, were written by **Louis Marks**.

The Adventures of Sir Lancelot (1956-1957): This series starred **William Russell** as Sir Lancelot, who also played Sir Bliant in the episode of the same name.

Danger Man (1960-1968): Patrick Troughton guest-starred as Brenner in Season One's *The Lonely Chair*. **Ian Stuart Black** wrote *The Journey Ends Halfway* and co-wrote three other episodes, Louis Marks co-wrote *The Professionals* while **Malcolm Hulke** scripted *Parallel Lines Sometimes Meet*.

Department S (1969-1970): This series was co-created by **Dennis Spooner**, who also acted as executive story consultant. **Terry Nation** wrote *A Cellar Full of Silence* and *The Man in the Elegant Room. Planet of Fire*'s **Peter Wyngarde** co-starred as Jason King and guest stars included **Jean Marsh** as Agatha in *The Perfect Operation* and **Kate O'Mara** as Pietra in *Who Plays The Dummy?*

Gideon's Way (1965-1966): **Malcolm Hulke** wrote the episode *Fall High, Fall Hard*.

HG Wells' The Invisible Man (1958-1959): **Deborah Watling** starred throughout as Sally while Patrick Troughton guested as Vickers in the episode *Strange Partners* and **Barry Letts** was the Control Officer in *Point of Destruction*. Ian Stuart Black wrote seven episodes and co-wrote a further four.

Jason King (1971-1972): Peter Wyngarde was back again, this time as the lead in a series once again co-created by executive story consultant Dennis Spooner who wrote the opening episode *Wanna Buy a Television Series* and the final two, *An Author in Search of Two Characters* and *That Isn't Me, That's Someone Else*. Roger Delgado played Capitano Garrozo in *The Stones of Venice* while Kate O'Mara was Delphi in *A Kiss for a Beautiful Killer*. **Robert Banks Stewart** contributed the episode *Every Picture Tells a Story*.

Man in a Suitcase (1967-1968): This series was co-devised by Dennis Spooner and had title music by **Ron Grainer**. Roger Delgado appeared as the Ambassador in *Burden of Proof*.

The Persuaders (1971-1972): Terry Nation was associate producer and story consultant on this series and wrote seven of the episodes. Patrick Troughton played Marceau in *The Old, the New and the Deadly*, **Jennie Linden** was Shelley in *To the Death, Baby* and Kate O'Mara guest-starred as Heidi in *Read and Destroy*.

The Prisoner (1967-1968): Ron Grainer wrote the theme music.

The Protectors (1972-1974): Patrick Troughton appeared as Bela Karoleon in *Brother Hood*, **Richard Hurndall** was Judge Cronin in *Trial* by Robert Banks Stewart, and Kate O'Mara featured as Sara Trent in *A Pocketful of Poses*, one of four episodes written by Terry Nation.

Randall & Hopkirk (Deceased) (1969-1971): This series was created by Dennis Spooner who was also executive story consultant. **Nicholas Courtney** and Roger Delgado appeared as Max and Tapiro in *The Ghost That Broke the Bank at Monte Carlo*.

The Return of the Saint (1978-1979): **Mary Tamm** was Gerri Hanson in *The Debt Collectors* and Kate O'Mara played Jeanette in *Assault Force*.

The Saint (1962-1969): Patrick Troughton was the Police Inspector in *The Romantic Matron*, Kate O'Mara guested thrice as Teresa Montesino in *The Fast Woman*, Nadine/Evette in *The Counterfeit Countess* and Annabel II in *The Double Take* while Jean Marsh played Anne Kirby in *The Scales of Justice* by **Robert Holmes**. Other writers included **Bill Strutton** (two episodes), Ian Stuart Black (one), **Paul Erickson** (four) and Terry Nation (ten).

Sapphire and Steel (1979-1982): *Adventure Five* was co-written by **Don Houghton** (episodes one, three, four) and **Anthony Read** (episodes two, five, six).

Dominic May

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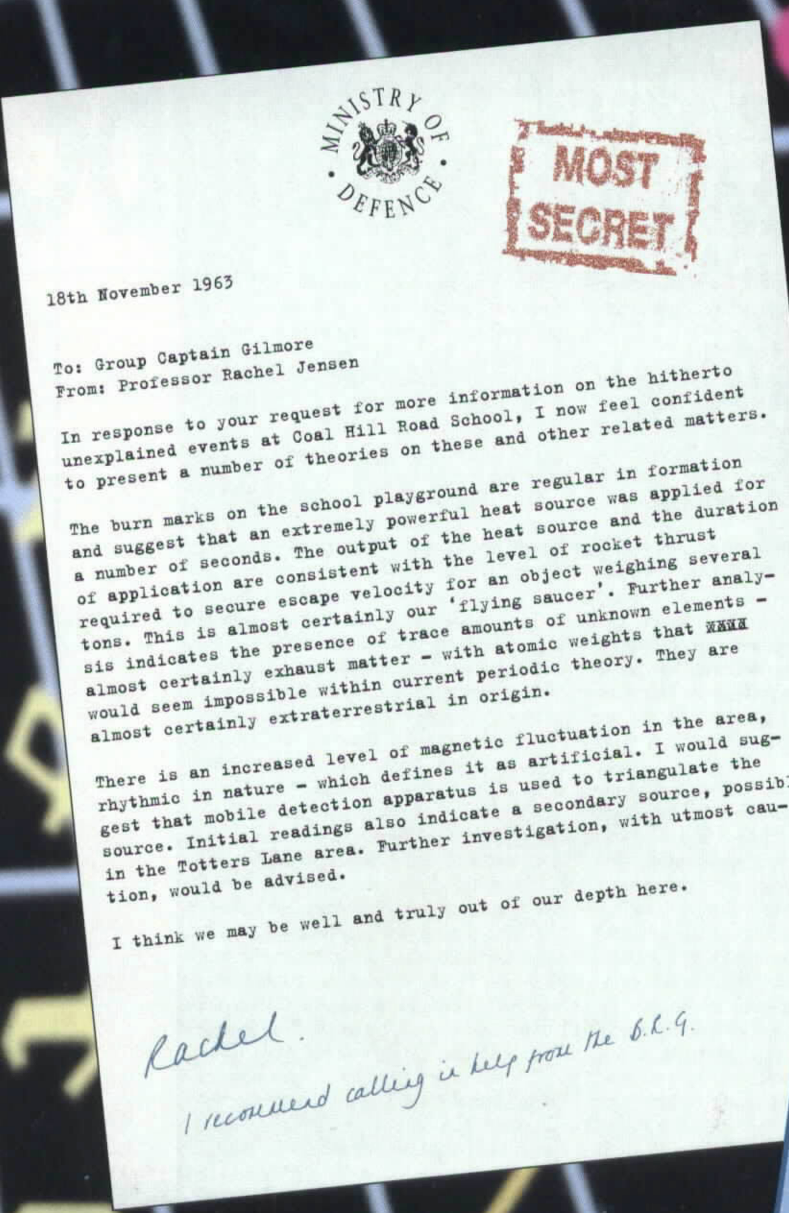

MINISTRY OF DEFENCE

MOST SECRET

18th November 1963

To: Group Captain Gilmore
From: Professor Rachel Jensen

In response to your request for more information on the hitherto
unexplained events at Coal Hill Road School, I now feel confident
to present a number of theories on these and other related matters.

The burn marks on the school playground are regular in formation
and suggest that an extremely powerful heat source was applied for
a number of seconds. The output of the heat source and the duration
of application are consistent with the level of rocket thrust
required to secure escape velocity for an object weighing several
tons. This is almost certainly our 'flying saucer'. Further analy-
sis indicates the presence of trace amounts of unknown elements -
almost certainly exhaust matter - with atomic weights that XXXX
would seem impossible within current periodic theory. They are
almost certainly extraterrestrial in origin.

There is an increased level of magnetic fluctuation in the area,
rhythmic in nature - which defines it as artificial. I would sug-
gest that mobile detection apparatus is used to triangulate the
source. Initial readings also indicate a secondary source, possibly
in the Totters Lane area. Further investigation, with utmost cau-
tion, would be advised.

I think we may be well and truly out of our depth here.

Rachel.

I recommend calling in help from the G.R.G.

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